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*Peacock def.  
With Mr Anderson's Com.*

STATEMENT

*XXII. 8. 10*

*1-12*

BY

MR. G. F. ANDERSON,

IN REPLY

TO

Calumnious Charges against Him,

AS DIRECTOR

OF

HER MAJESTY'S PRIVATE BAND.

*(For Private Circulation)*

NORWICH :  
PRINTED AT THE MERCURY OFFICE.

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## STATEMENT

BY

MR. G. F. ANDERSON,

*&c., &c.*

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I have for some months past been made the subject, as Director of Her Majesty's Private Band, of a series of attacks contained in letters published in a weekly journal (*The Musical World*), and in editorial comments on these communications. Conscious that I have been blameless, I have hitherto allowed them to pass without notice; but finding them persisted in week after week, and that they are now accompanied with, and have apparently given rise to, the most scandalous imputations against my honour and integrity—which, though they have not appeared in print, are (as I shall presently show) industriously circulated, I consider it due to my own good name to meet these calumnies by a simple

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statement of the facts which have been so grossly misrepresented.

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The calumnies in question originated in a letter which appeared in the above journal of the 20th of January last, under the signature of "*Truth*," and is subjoined.

### HER MAJESTY'S PRIVATE BAND.

TO THE EDITOR OF THE MUSICAL WORLD.

4. R  
SIR,—It gave me much satisfaction to read the very just and true statement made in the letter of "A Chorus Singer," inserted in your valuable journal of last Saturday.

It is a matter of much regret that there should be only too true a cause for such remarks.

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There is one mistake I consider you have fallen into in your clever leader on the same subject, which, when you know the truth (and that can easily be discovered by inquiry), you will at some future time rectify. In speaking of the pay of the private band, you call it "liberal." Now the salary of either Mr. or Mrs. Anderson may be "liberal"—for that is a point not open to public inquiry, and that Her Majesty is led to believe that *all* the members of the Private Band *are* "liberally" paid, I have no doubt whatever. But I think, when you are told that the principal part of the members only receive £80 or £100 per annum, and that they are required for that sum to be always in readiness to fulfil Her Majesty's commands, to the loss of all other engagements which they may by chance make; and that they are taken from their houses in town for the greater part of the winter to Windsor, without any further allowance being made them for increased expenses attending the having to keep up a second place of residence, I do not think you can, in justice to that part of the musical profession, make use of the term "liberal" as regards their salary.

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12. 7  
There are many more arrangements respecting the Private Band of Her Majesty Queen Victoria, which ought—and I trust will—meet with exposure before long; exposures which may possibly, nay, I believe will, astonish Her Gracious Majesty as much as any of her musical subjects.

I remain, Sir, yours obediently,

TRUTH.



Here is a broad insinuation, that, while Her Majesty is "led to believe" that all the Members of Her Private Band are liberally paid, this is not the case; the plain inference being that *I* am the gainer by this deception practised on Her Majesty. The public are next told that there are more "*exposures*" respecting the Private Band forthcoming, "which will astonish Her Gracious Majesty as much as any of her musical subjects."

I was naturally much hurt by this accusation, and was led to suspect that a Member of the Private Band, Mr. Edmund Chipp, was its author. This he denied, and I am willing to believe that I was mistaken. In a conversation with him immediately after the letter signed "Truth" appeared, I expressed my hope that it had not emanated from him; and, as he pointedly affirmed that it had not, I rested satisfied on the subject. But Mr. Chipp has given a very different turn to what had passed between us. In the next number of the "*Musical World*," a letter appeared *from himself*, dated the 30th of January, which it is necessary for me to quote:—

#### HER MAJESTY'S PRIVATE BAND.

TO THE EDITOR OF THE MUSICAL WORLD.

SIR,—You will, I hope, excuse my trespassing upon your valuable space; but, in consequence of the appearance of a letter in the *Musical World* of the 20th inst., signed "Truth" (a letter which, all acquainted with the facts must acknowledge merited its signature), Mr. Anderson has, in his endeavour to find out the author, thought fit to rest his suspicions upon me, and to accuse me to

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others of being the writer; resting his suspicions upon an assumed similarity of remarks in that letter, and certain remarks contained in a private correspondence which took place between us last autumn, relative to professional affairs. That correspondence I must, if necessary for my own exoneration, make public; since, if uncontradicted, Mr. Anderson's present declarations amount to a direct attack upon my character.

Mr. Anderson threatens that if the letter in your Journal should be traced to myself or any member of H. M's. P. B., he (Mr. Anderson) shall immediately give orders that such person is refused further admittance into the Queen's Palace. Whether such an extent of power is vested in the office Mr. A. occupies I know not; but from the tone in which the threat was conveyed, I have no reason to doubt his inclination to put it into execution. Therefore, as an act of courtsey no less than of justice, I trust you will kindly insert this note, and deny (as you have the power of doing) that I have ever had communication with your Journal previous to this date.

I am, Sir,

Your obliged servant,

January 30th, 1855.

EDMUND CHIPP.

Musician in Ordinary to Her Majesty,  
and Member of Her Majesty's Private Band.

This letter gave me the most painful surprise, for it represented me as holding out threats which I never had used, which I had no power to put in execution, and what is still more material, it adopted and virtually repeated the contents of the letter signed "Truth," by describing it as "*a letter which all acquainted with the facts must acknowledge merited its signature.*"

Mr. E. Chipp was soon after dismissed from Her Majesty's Private Band, and his dismissal was immediately laid to my charge as a vindictive act on my part.

I declare, however, that his dismissal was no act of mine, direct or indirect, and I make this



declaration in the confidence that it will be fully substantiated by those who are best acquainted with the fact. When his letter of the 30th of January appeared, I well knew that if I showed it to the proper authority (which in strict duty ought to have been done) it would lead to his instant dismissal. But I forebore, and ran the risk of incurring blame in order to save him. I made no complaint, nor did I mention his letter, and a considerable time passed without its having been alluded to. But, on Friday morning, the 30th of March, some injudicious friend of Mr. Chipp's sent an anonymous letter to the Hon. Colonel Phipps, enclosing all the letters and paragraphs on the subject, cut from the columns of the *Musical World*. Colonel Phipps immediately sent for me and put the letter and its enclosures into my hands. From the duties of his office in Her Majesty's Household, Colonel Phipps is fully acquainted with my accounts and transactions connected with the Private Band, and everything relative to musical matters entrusted to me. He expressed his indignation at the conduct of Mr. Chipp, at his making himself a party to charges against me, which he (Colonel Phipps) knew to be groundless.

But I appeal to Colonel Phipps himself whether I did not earnestly intercede in Mr. Chipp's behalf, and beg that the matter might be passed over. My intercession, however, was not successful,

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Mr. Chipp was dismissed by Colonel Phipps himself, and I was not made aware of the circumstance till after it had taken place.

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Since his dismissal Mr. E. Chipp has published in the *Musical World* a correspondence which took place between himself and me last year (1854), and which, he says, will show "the nature of the cause of his dismissal," that cause being my "vindictiveness" on account of the dispute which then took place between us.

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It is not necessary for me to quote these letters in full, as their substance can be stated briefly. On the 26th of August last, Mr. Chipp wrote to me, alleging, that when he entered the Private Band there was a promise made by me that the salary then granted him of £100 per annum should, in the course of time, be raised to the same amount as that enjoyed by the other members—viz., £130, and requesting the fulfilment of that alleged promise.

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12. T  
In my answer (9th September) I expressed my surprise at the contents and tone of the letter, and added, "And you must excuse me if I tell you candidly, that I do not consider that I offered you a very moderate salary of £100 per annum, because you were young; on the contrary, I know that I engaged you on a very liberal salary. The terms I gave you were very handsome, and you were only too anxious to obtain the appointment,



“and your father expressed himself most grateful to me for having got you the situation.” Afterwards, at Windsor, in October last, Mr. Chipp, in a verbal conversation, again brought forward this claim founded on the same ground, which I again refused to admit. The matter then went no further; but, from the use he afterwards made of this discussion, it is plain that it rankled in his mind. In a letter dated the 13th of April last, addressed by him to Colonel Phipps (also printed in the *Musical World*), and accompanied by copies of the above correspondence, Mr. Chipp, after referring to the letters, says:—“Here the matter rested for some weeks, but during an interview with Mr. Anderson, at Windsor Castle, in October, at which, when he *discovered* that I possessed *no written proof* of his promise, he denied “he had made it.” To this *gross* and false charge of duplicity, I have only to answer, that I could not *then* have discovered that there was no written proof of a promise which I very well knew had never been made. Mr. Chipp does not pretend that there ever had been any written proof of such a promise. It rests entirely on his bare assertion, which may be as good as my denial, but cannot be better. I can, however, state some circumstances which show very clearly that no such promise ever could have been made.

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Mr. Chipp, senior, the father of Mr. E. Chipp, wrote to me on the 26th of May, 1843, a letter which I have in my possession, entreating me, as an old friend, to endeavour to obtain appointments in Her Majesty's Private Band for his two sons. On the 10th of April, 1844, I succeeded in obtaining an appointment for Mr. E. Chipp, at a salary of £100 per annum, it having at that time been fixed that the salaries of Ripieno violins and second wind instruments were not to exceed that sum.

Mr. E. Chipp, I presume, will not deny that he was then a very young and inexperienced performer. On the 23rd of the same month, I obtained an appointment for Mr. William Cramer, an old member of Queen Adelaide's Private Band, an able and experienced performer, holding situations in the principal orchestras in London. My letter engaging Mr. Cramer fixes his salary at £100 per annum, which he gratefully accepted. I have the letter and acceptance now in my possession. Is it probable, then, that I could have promised a young inexperienced performer to raise his salary to £130 per annum, when, thirteen days afterwards I engaged Mr. Cramer, a first-rate performer, expressly stipulating that his salary should not exceed £100 per annum; the utmost amount, moreover, at which I had the power to engage either the one or the other. I could have no



motive for making such a promise, as it was quite immaterial to me whether Mr. E. Chipp received £100, or £130 per annum.

Mr. Chipp's statement that I made him any such promise as he alleges, is a mere assertion, obviously disproved by the circumstances of the case; and I pointedly deny that I either did or could have made him such a promise.

Mr. Chipp has made other charges against me separate from those to which I have already adverted. They are contained in the letter above mentioned, addressed to Colonel Phipps on the 13th of April last. This letter contains the following paragraph:—

“I must beg further to trouble you with a short statement of two other instances in which I conceive myself greatly aggrieved by Mr. Anderson's conduct. In the summer of 1847, at Mr. Anderson's request, I acted as deputy organist to Her Majesty's Private Chapel, and after I had continued in that capacity some little time, Mr. Anderson enquired what salary I received as organist at Mr. Montgomery's Chapel. I replied £40 per annum. Mr. A. then enquired whether I should be satisfied with the same sum at Her Majesty's Private Chapel, to which I at once acceded; *whereupon Mr. A. distinctly promised me the appointment*; but afterwards, without the slightest reason or explanation, procured the appointment of Mr. Cusins, his own nephew, to the situation. Again, at Mr. Anderson's request, I prepared the design, which was afterwards adopted, for the new organ for the Private Chapel at Windsor Castle, for which design I believe Mr. A. took credit as his own, and never either acknowledged my assistance, or even asked me to inspect it when erected.”

This story of my promise to appoint Mr. E. Chipp to the Organist's situation is just as apocryphal as the other promise of which I have

1. h already disposed. I neither did make it, nor had I the power to make any such promise. When Mr. Kohl, the late Organist of Her Majesty's Private Chapel, was afflicted with a painful malady which disabled him from the performance of his duties, I asked Mr. E. Chipp, on Mr. Kohl's behalf, to play the organ two or three times, paying him for each separate performance, as his receipts in my possession will prove. He held no situation as Deputy Organist, nor had any connexion with the Chapel, beyond these two or three performances for Mr. Kohl, at my request. It was then hoped that Mr. Kohl's malady was only temporary, and that he would soon recover; but he did not regain his health, and it was found advisable to send him to Cobourg, his native place, whither he retired upon the pension for life generously granted by Her Majesty to every member of Her Band, who is disabled by age or infirmity from continuing to discharge his duties.

As soon as Mr. E. Chipp heard that Mr. Kohl was about to retire, he asked me if I could obtain for him the appointment. I then told him distinctly that His Royal Highness Prince Albert, who had taken a kind interest in my nephew, W. G. Cusins, and had obtained for him an admission into the Conservatoire at Brussels, was graciously pleased, at my humble solicitation, to desire that the appointment in the Queen's Private



Chapel should be kept open till my nephew's return. At the same time I pointed out to Mr. Chipp that the appointment would be no advantage to him, but the reverse. I told him that Mr. Kohl had only £130 as a member of the Private Band and Organist; that if he (Mr. Chipp) succeeded Mr. Kohl, he could not have more; whereas he already received £100 from the Private Band, together with a situation as organist at Percy Chapel of £40 a-year; so that if he obtained Mr. Kohl's situation, it would be a positive loss to him of £10 a-year. He was satisfied, or seemed to be so; and I never heard again of the matter until I found it was made the subject of a complaint against me in the letter addressed to Colonel Phipps. As to Mr. Chipp's assertion that I took credit to myself for a design prepared by him for the new organ of the Private Chapel, I have only to say that I never did, and never dreamed of such a thing.

I here repeat, that Mr. E. Chipp never was Deputy-Organist of the Queen's Private Chapel, nor had any connexion with it, except playing two or three times when occasionally employed to do so. From the time of Mr. Kohl's retirement to the commencement of his office by my nephew, the duty was performed by Mr. John Burrowes, son of the late respected Professor Mr. John Burrowes, whose receipt for payment I have in my possession.

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I may here remark, that the circumstance of Mr. E. Chipp having applied to me for the situation of Organist, proves conclusively that I never could have promised that his salary in the Queen's Private Band should be raised to £130 as he pretends.

Had he considered me under any such promise, or had he entertained the smallest expectation of receiving £130 in the Queen's Private Band, he never would have applied for the Organist's appointment. Had he expected £130, he would then, with his £40 from Percy Chapel, have calculated on an income of £170. With such an expectation, would he have dreamed for a moment of asking for another situation, which would, in that case, have been a serious loss to him? He could hold his situation in Percy Chapel with that in the Private Band, but not with that of Organist of the Queen's Private Chapel. Supposing, then, that he expected to have his salary in the Private Band raised to £130, would he have had the folly, by asking for the Organist's place, to make a sacrifice of £40 a-year? But he *did* ask for the Organist's place; and though (as I pointed out to him at the time) his obtaining that appointment would then have subjected him to a loss of £10 a-year, yet it is rather too much to suppose that he would have asked for it, had he expected that his appointment would incur a yearly loss of £40.



The conclusion is evident; he never calculated for a moment on £130 from the Private Band.

My next accuser is Mr. Horatio Chipp, the brother of Mr. E. Chipp, who was also a member of the Queen's Private Band. The following letter from this gentleman, dated the 12th of April last, appeared in the *Musical World* of that week:—

#### HER MAJESTY'S PRIVATE BAND.

TO THE EDITOR OF THE MUSICAL WORLD.

SIR,—After ten years' service, I have resigned the post of Principal Violoncello in Her Majesty's Private Band, which I am sorry I did not some time since. *The many annoyances I have encountered from Mr. Anderson, the conductor, added to the dismissal of my brother for no offence whatever, and the non-fulfilment of promises made by Mr. Anderson to myself, compelled me to adopt this resolution.*

To enter a little into detail. After the letter signed "Truth" had appeared in your journal, Mr. Anderson, without any previous application on my part, sent for me, and proposed himself that I should have £130 per annum—stating, *that it was my due as Principal Violoncello*—I agreeing, which I did, to relinquish certain outstanding engagements. These, of course, are now lost to me. At the same time, Mr. Anderson observed, that I was to consider myself entitled to £100 (instead of £80, to which my salary had been reduced) from the month of January, during which our interview took place, and that he would arrange with His Royal Highness Prince Albert that the salary—namely, £130—should be allowed forthwith. Desirous of obtaining a written promise to that effect, I requested, by letter, his earliest attention to the subject; but never received any answer from Mr. Anderson. This silence, so unaccountable, and, I may say, disrespectful, after what had occurred, induced me, after waiting in vain nearly two months, to tender my resignation, which I accordingly did on the 4th instant, and it was accepted.

I remain, your obedient servant,

HORATIO CHIPP.

49, Great Portland Street, Portland Place,  
April 12th, 1855.

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Mr. H. Chipp ascribes his resignation to "the many annoyances I have encountered from Mr. Anderson, the conductor, added to the dismissal of my brother for no offence whatever, and the non-fulfilment of promises made by Mr. Anderson to myself."

What Mr. H. Chipp means by "annoyances" from me I do not pretend to know, but I know, and so does he, that he has received from me many benefits and acts of kindness, for which he has made many professions of gratitude. Here are one or two instances.

In 1849, he wished to be engaged in the Royal Italian Opera Band, he applied to me to obtain permission for him to perform his duties in the Queen's Private Band partly by deputy. In his letter (in my possession) he says, "I have one or two debts to answer, which, with my small income, I find it impossible to liquidate without some addition to my pecuniary finances. One, among other debts I allude to, *is to yourself*; and it annoys me to think *it has been standing so long*."

In 1850, this same gentleman committed a breach of duty, which endangered his position in the Band. On this subject he wrote me the following letter, which will speak for itself:—

MY DEAR SIR,—I will not trouble you with any lengthened epistle, but a few lines are both proper and necessary referring to



our (or rather my) misunderstanding. I do frankly acknowledge my inattention to Court etiquette, and ought to have sent a deputy on that occasion.

With regard to yourself, Mr. Anderson, I am happy to say thus much, whether we are together or apart, or in whatever circumstances I may be placed in the future, I shall ever remember to have gained my experience from your friendship and good wishes.

Mrs. Anderson, doubtless, has heard of the affair; but I am certain, with her good feeling and kind disposition, will look upon the transaction in the light of a mistake, by no means wilfully intended. Allow me to tender her my best respects, and accept the same yourself.

I remain, yours obediently,

April 12th, 1850.

HORATIO CHIPP.

Such were the "annoyances" Mr. H. Chipp has suffered at my hands!

Mr. H. Chipp's *specific* charge against me is contained in the following passage of the letter already quoted, addressed to the *Musical World* on the 12th of April:—

To enter a little into detail. After the letter signed "*Truth*" had appeared in your journal, Mr. Anderson, without any previous application on my part, sent for me, and proposed himself that I should have £130 per annum, stating that it was my due as *Principal Violoncello*,—I agreeing, which I did, to relinquish certain outstanding engagements. These, of course, are now lost to me. At the same time Mr. Anderson observed, that I was to consider myself entitled to £100 (instead of £80, to which my salary had been reduced), from the month of January, during which our interview took place, and that he would arrange with His Royal Highness Prince Albert, that the salary—namely, £130—should be allowed forthwith. Desirous of obtaining a written promise to that effect, I requested, by letter, his earliest attention to the subject, but never received any answer from Mr. Anderson.

There are two points involved here. Mr. H. Chipp speaks, in a tone of complaint, of his salary having been reduced from £100 to £80;

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suppressing the fact that this reduction had been made for his own advantage and *at his own special request*.

In 1853, the Amateur Musical Society having offered him an engagement in their band, he wrote to me, on the 28th of February, as follows:—

Of course I cannot expect permission to attend the above engagement should I be required at the Palace; but at the same time I shall be happy to make this arrangement; instead of my present salary, viz., £100 per year, I am willing to agree to the reduction of £20 from the above salary, thereby making my allowance £80 per annum.

Of this arrangement, *solicited by himself*, Mr. H. Chipp says not a word, leaving it to be inferred that *I* had screwed down his salary from £100 to £80, and put the difference in my own pocket; for to this odious length do the imputations insinuated against me by the Messrs. Chipp extend.

The next point is my pretended promise to raise his salary to £130 per annum, an assertion in which there is not a syllable of truth, and which is refuted by his own letters in my possession.

On the 26th of January last, he wrote to me as follows:—

You were kind enough yesterday to express *your willingness to intercede with His Royal Highness Prince Albert* for placing me upon the same footing as those gentlemen who receive the full salary in Her Majesty's Private Band, viz., £130 per annum.

And, on the 1st of February, he again wrote:—

I shall feel extremely obliged, if, at your earliest convenience you will *intercede* with His Royal Highness Prince Albert concerning this request.



If there is any meaning in words, Mr. H. Chipp's request that I would *intercede* with Prince Albert to grant him a boon, is very different from demanding from me the fulfilment of a promise.

Such are the charges which have been made against me by the Messrs. Chipp through the medium of a public journal. I must now advert to the still grosser imputations to which, it would seem, they have given rise. Of their scandalous nature a judgment may be formed from the following letter, which I received from Mr. Henry Hill, the tenor-player, resigning his situation in Her Majesty's Private Band.

April 19th, 1855.

DEAR SIR,—In times past when an *artiste* was engaged to serve Her Most Gracious Majesty as a musician, the employment reflected at least some shade of honour upon him, but recent events have changed all, and the once valued distinction has now become a by-word and a shame. Pray do me the favour to accept my resignation of the appointment I have hitherto held in Her Majesty's Private Band. I need hardly say, that in alluding to those shameful reports with which the ears of the entire musical profession have been *stuffed* of late, I am animated by one sole desire, to preserve to myself an unsullied name. Amongst other scandals it is said, "That you receive £100 per annum on account of my services, pay me £80, and apply the rest after the dictates of your private judgment; also, that I am a consenting party, in order to avoid a rigorous performance of my duties." Can anything be more degrading than such a scandal?

A very small amount of reflection must *convince* you that my resignation is the only reasonable solution to an imputation alike dishonourable to you and to me.

Yours most truly,

H. HILL.

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Another eminent member of the Band, M. Sainton, has also resigned, and I have been given to understand for similar false and unjustifiable reasons.

I am ignorant of the extent of "*those shameful reports with which*," Mr. Hill informs me, "*the ears of the entire musical profession have been stuffed of late:*" but, when he tells me that, "*among other scandals,*" it is said that *I receive* £100 per annum on account of his services, *pay him* £80, and apply the rest to my own private purposes, then I can answer, not only that it is a falsehood, but that *he himself must know* that it is so. He must know that the stamped receipt which he has given for every quarter's salary has corresponded with the sum actually paid to him.

I have the express sanction and authority of Colonel Phipps for stating, that *the payment of the whole salaries of the Members of the Private Band is certified to him quarterly by their own signatures to the receipts, which he is in the regular practice of examining separately and particularly, to ascertain that they correspond with the sums charged in my accounts.*

I can no longer remain silent under such charges. I have met them by a plain and simple statement of facts, seeking only the vindication of my own good name, and avoiding every circumstance injurious to others, even to those who have been so eager to injure me.

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Since the preceding statement was finished, and when it was about to be put to press, I have found, in the Journal which has been made the vehicle of the calumnies against me, an addition to their number, in the form of a communication from Mr. H. Hill, whose resignation of his situation in Her Majesty's Private Band has been already mentioned. The *Musical World*, of the 12th of the present month of May, contains the following letter from this gentleman to the Editor:—

“SIR,—Circumstances have arisen which make it most desirable that the letters which have passed between me and the Master of Her Majesty's Private Band, on the subject of my resignation, should be made public, for the satisfaction of all parties. Your condescending to afford them a corner of your valuable space will be esteemed a great favour by yours, most respectfully,

May 8th, 1855.

H. HILL.

P.S.—The letters themselves require little or no comment. I would simply premise that my salary was originally £100 per annum, with various privileges. I resigned for the first time about three years ago, from the painful and miserable humiliations I had at times to undergo. I returned again, after an interview and some letters having passed between me and the Bandmaster, in one of which I had rashly said I would rather take £20 less salary than suffer what I had hitherto done. On this basis, £20 a-year less, I remained until April 19th, 1855. The value of the appointment at the moment of my leaving, was as follows:—salary, £80; supper money, £5: total, £85 per annum; from which deduct £5 income-tax; expenses annually incurred in the performance of the duties, nearly £25; leaving a net salary of about £55 per annum.”

To this communication Mr. Hill has subjoined his letter to me of the 19th of April (which I have already quoted), containing his resignation; a few



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lines of answer from me expressive of my surprise at the scandalous charge which he assigned as the reason for that step, and requesting him to give me the name of the author of such a libellous falsehood; and his reply, in which he gives me to understand (in a style, the peculiarities of which it is not worth while to notice), that he believes the truth of the scandal, but does not choose to give up its author. This additional attack lays me under the necessity of making some further remarks, which shall be as brief as possible.

It has already been shewn that Mr. Hill, in resigning his situation, professed to be actuated by a desire to preserve, unsullied, the purity of his name, endangered by the "shameful reports" of my fraudulent conduct, to which he might be supposed to have been a consenting party. I quoted his letter to show the height to which the calumnies against me had gone, and the consequent necessity for my coming forward (however unwillingly) in my own vindication. But Mr. Hill now appears in a new character, that of an accuser, on his own account. Like the Messrs. Chipp, he now charges me with injuries done to himself. I have already, I trust, disposed of the "shameful reports" which excited Mr. Hill's virtuous indignation, and (as he professes) rendered it impossible for him longer to "serve Her Most Gracious Majesty as a Musician:" but it remains for me

to dispose of the *new* charges brought against me by himself.

Mr. Hill says that his salary was originally £100 per annum, with various privileges; that he resigned, for the first time, about three years ago, *from the painful and miserable humiliations he had at times to undergo*; that he returned again, after an interview, and after several letters had passed between him and "the Bandmaster" (myself), in one of which he had *rashly* said he would rather take £20 less salary than continue to suffer what he had hitherto done; and that on this basis, £20 a-year less, he remained until April last, the date of his recent resignation.

I shall only, as in the cases of the Messrs. Chipp, compare this complaint of grievances, suffered at my hands, with Mr. Hill's own letters.

In the first place, Mr. Hill says, that he resigned three years ago from the painful and miserable humiliations he had at times to undergo. Now these "humiliations" were nothing more than occasional complaints of his great irregularity in attending to his duties in consequence of his many lucrative professional engagements. I need scarcely say that he was an important member of the Band; and his frequent absences placed me in painful and embarrassing circumstances, while I did everything in my power to accommodate him. That this is not a bare assertion I shall prove most

conclusively by his own words. On one of these occasions he expressed his gratitude to me in a letter, which I have in my possession, in the following strong language:—"For yourself, I beg "to assure you that *I shall ever retain* the most "grateful sense of the many generous favours I "have received at your hands during the time I "have been honoured by your friendship and "acquaintance." His present conduct towards me shows the *durability* of his gratitude!

Thus matters went on for some time longer. Mr. Hill was continually absenting himself; sometimes asking leave before hand, and at other times making excuses and apologies afterwards.\* I have a number of letters and notes from him which show that this was the case.

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Windsor, January 3rd, 1850.

\*G. ANDERSON, Esq.

DEAR SIR,—Finding my cough rather worse, and having exhausted my stock of medicine, I ventured to town in the hope of obtaining some relief from medical advice.

I throw myself on your generosity to excuse my absence. I shall for the future make such an arrangement as to be able to dispense with these trials to your kind patience.

Yours most truly,

H. HILL.

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58, Milbank Street, Westminster,  
January 14th, 1850.

G. ANDERSON, Esq.

DEAR SIR,—I had resolved to apprise you of my intended absence from my duty this evening at Windsor Castle, on Saturday last, but not having had the felicity of seeing you, the opportunity



In one of these, for example, dated the 3rd of January, 1850, he says: "I throw myself on your generosity to excuse my absence. I shall for the future make such an arrangement as to be able to dispense with *these trials to your kind patience*." At length, in the beginning of 1852, not being disposed to allow his duties in the Private Band to interfere with his other avocations, he chose to resign, which he certainly had good right to do if he thought it for his advantage. He communicated this resolution in a letter to me dated January 27th, 1852, in which he said, "The great uncertainty, coupled

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was lost. Mr. Trust will attend in my place, and I shall be present myself at the rehearsal on Tuesday. Anything that you may wish to communicate to me, Mrs. Anderson, perhaps, would kindly undertake, as I shall have the pleasure of meeting her this evening at Mr. Dando's. Hoping these arrangements will meet your approval.

I have the honour to be,

Yours most truly,

H. HILL.

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Windsor,

January 27th, 1852.

DEAR SIR,—The great uncertainty, coupled with the ever increasing difficulty of obtaining permission to perform by deputy, has compelled me to come to the resolution—though not without some reluctance—of resigning the place I have hitherto held in Her Majesty's Private Band.

The instrument and case entrusted to my care I have given in charge to — Card, Esq., at the Castle.

Accept the expression of my regrets, and believe me yours truly,

H. HILL,

Late of Her Majesty's Private Band.

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“with the ever-increasing difficulty of obtaining  
“permission to perform by deputy, has compelled  
“me to come to the resolution—though not with-  
“out some reluctance—of resigning the place I  
“have hitherto held in Her Majesty’s Private  
“Band. Accept the expression of my regret, and  
“believe me, yours truly.” Not a word here about  
his “painful and miserable humiliations.”

From friendship to him, and a desire to retain  
him in the Band, I had some conversation with  
him, which led to an arrangement, *most deliberately*  
*entered into, and reduced to writing, by himself.* I beg  
attention to the two following letters, which will  
show how far Mr. Hill acted “rashly” in entering  
into this arrangement.

On the 28th of January, 1852, Mr. Hill wrote  
to me as follows :—

76, Bridge Road, Lambeth,  
January 28th, 1852.

DEAR SIR,—I have thought it the shortest road to a clear view  
of present circumstances, to state to you the dates and number of  
my engagements for February and March, 1852. They may be  
more numerous than you expected, and I have no desire but to be  
plain and above-board in this matter.

I fully concede your liberty and right, without any reference to  
what passed in our conversation, direct or implied, to make such  
arrangements as to you may seem most desirable in this case. Act  
as if I was not —————

I will send you in writing, to-morrow, a distinct proposition for  
your consideration, as a base for future services.

I could not do it to-day before post time, as it requires more  
attention than I am able to give it, being very unwell.

Yours, in all sincerity,  
H. HILL.

To G. F. ANDERSON, Esq.

On the following day, the 29th of January, he sent me this letter, embodying the result of his deliberations :—

76, Bridge Road, Lambeth,  
January 29th, 1852.

To G. F. ANDERSON, Esq.

DEAR SIR,—I have given some consideration to the subject of our discourse, and have brought my notions to the following shape :—

1st.—*Free leave* to attend the Rehearsals and Performances at the Opera House, also the Festivals or Music Meetings.

2nd.—*Leave to perform by Deputy* six times in a month, except during the months of March, April, and May, the privilege then to be seven times a month.

Giving in every case three days' notice, in writing, of times and dates when the privilege will be used.

Should it be thought desirable, from the nature of the orchestral arrangements, the appointment of the deputy shall rest with G. F. Anderson, Esq., and for each performance he shall be empowered to pay the deputy so appointed by him the sum of seven shillings.

*The deputy to be always at my own proper cost and charge*, the foregoing privileges being conceded and confirmed,

I will undertake to perform the duties of the appointment lately held by me for the sum of £85 per annum, nett, waiving all claims to whatever might be due or paid under the head of Supper Money.

The following observations are requisite to the complete apprehension of the foregoing :—

*Leave* for the Opera and Meetings is essential, as a deputy for those alone would swallow nearly all the fees under the proposed agreement.

The exception for March, April, and May, would be more than counterbalanced by the small number of times I am likely to use the privilege during the months the Orchestra has hitherto been most required, viz.—October, November, December, and January. The months when the times of absence would be most numerous are February, March, April, and May.

In every case of special desire or command on the part of Her Majesty or the Prince, every privilege granted would be waived in obedience to such desires.

In these demands and privileges I have sought little else than *certainty of action*, and *assurance of liberty*, in my musical



pursuits. You will find, on scanning the expenses attendant on the performance of the duties, that about £50 nett is the sum that would fall to my share.

I hardly think it could be done for a ducat less.

The proposal for you to appoint the deputy, would leave you in the fullest liberty to appoint A or B to the Alto or Violin, and enable you to secure a man whom you might personally approve of, without any reference to me in the matter.

All this detail is nothing more than a feeble exposition of my notion how present circumstances might be adjusted to meet the views of all parties concerned, if it ripens to conclusion, no one will be more content than I. If 'tis found crude and non-practical, I say, Amen, and remain,

Yours most truly,

H. HILL.

Such were the circumstances under which Mr. Hill resigned his situation in the Private Band three years ago, and under which he returned to it. What will now be said of "the painful and miserable humiliations" he underwent at my hands, and his "rashness" in taking £20 less salary than he had hitherto done? It is proved under his own hand, that, though most irregular in the performance of his duties, he was treated by me with constant consideration and kindness—a kindness for which he felt (or professed to feel) a most grateful sense, "which he should ever retain!" And it is proved that the deduction of £20 from his salary was an arrangement deliberately proposed by himself, and very advantageous to him, as it enabled him to accept a variety of profitable engagements.

On this footing, as Mr. Hill himself says, matters remained till his recent and wholly unexpected

resignation in April last. During all this period we remained on the same terms as before. My feelings towards Mr. Hill were always friendly, and I never suspected that his were otherwise towards me, though in this respect I have now been painfully undeceived. In his delicate state of health, attention was always paid to his accommodation and comfort; and when disabled by illness for many months together from the performance of his duties, his salary was regularly paid to him as usual. What can have been Mr. Hill's reasons for his present hostility to a man from whom he never received aught but kindness, and for joining in the calumnious attacks of which I have been the object, I shall not inquire. I have simply stated facts, and shall abstain from imputing motives.

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PROSPECTUS,

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3 DEDICATED, BY EXPRESS PERMISSION, TO  
4 HER MAJESTY THE QUEEN.

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5 *In the Press, and will be Published in January, 1840,*

6 In 1 Vol. Royal 4to.,

7 A GENERAL COLLECTION

8 OF THE

9 ANCIENT MUSIC OF IRELAND,

10 COMPRISING A DISSERTATION ON THE ANTIQUITY AND CHARACTERISTICS  
11 OF IRISH MUSIC AND MUSICAL INSTRUMENTS,  
12 TOGETHER WITH SOME ACCOUNT OF VARIOUS EMINENT HARPERS  
OF LATER TIMES, AND NOTICES  
OF THE MORE REMARKABLE MELODIES AND PIECES OF THE COLLECTION.

By EDWARD BUNTING.

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A REVIVAL OF THE IRISH HARP.

BY

EDWARD BUNTING.



DUBLIN:

HODGES & SMITH, 21, COLLEGE-GREEN.

ORDERS WILL BE RECEIVED BY ALL THE BOOKSELLERS  
AND MUSIC SELLERS  
IN GREAT BRITAIN AND IRELAND.

CHAPPELL.  
NEW BOND STREET



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DUBLIN:  
PRINTED BY R. GRAISBERRY.

## PROSPECTUS.

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WHATEVER differences of opinion may exist as to the high degree of early civilization and national glory laid claim to by the Irish people, it has never been questioned that, in the most remote times, they had at least a national music peculiar to themselves, and that their bards and harpers were eminently skilful in its performance.

The investigation of our civil and military antiquities, notwithstanding all the doubts which beset the inquiry, has always been esteemed an honourable and patriotic employment, and many ingenious and worthy men have in this way obtained the applauses of the learned, and the approbation of their own countrymen. It is submitted then, that if such rewards attend speculations on the uncertain, or at least debateable matters connected with the early condition of society among our ancestors, some share of public approval and encouragement may fairly be expected for an attempt to elucidate a subject which, of all those involved in Irish history, is the one most capable of being handled with certainty and precision.

Poems and histories, when orally delivered, will, from  
 time to time, be corrupted and interpolated. Thus, of all  
 the poems attributed to Ossian, it is now impossible to  
 say whether any, or any part even, be undoubtedly ge-  
 nuine. So also, but in a higher degree, with regard to  
 songs. The words of the popular songs of every coun-  
 try vary according to the several provinces and districts  
 in which they are sung: as, for example, to the popu-  
 lar air of *Aileen-a-Roon*, we here find as many different  
 sets of words as there are counties in one of our pro-  
 vinces. But the case is totally different with music.  
 A strain of music, once impressed on the popular ear,  
 never varies. It may be made the vehicle of many  
 different sets of words, but they are adapted to *it*, not  
 it to *them*, and it will no more alter its character on  
 their account than a ship will change the number of its  
 masts on account of an alteration in the nature of its  
 lading. For taste in music is so universal, especially  
 among country people, and in a pastoral age, and airs  
 are so easily, indeed, in many instances, so intuitively  
 acquired, that when a melody has once been divulged in  
 any district, a criterion is immediately established in almost  
 every ear; and this criterion being the more infallible in  
 proportion as it requires less effort in judging, we have  
 thus, in all directions, and at all times, a tribunal of the  
 utmost accuracy and of unequalled impartiality (for it is  
 unconscious of the exercise of its own authority) go-  
 verning the musical traditions of the people, and pre-  
 serving the native airs and melodies of every country.



in their integrity, from the earliest periods. It is thus that changes in the actual frame and structure of our melodies have never been attempted, unless on the introduction of the altered tunes for the first time amongst those who had never heard them in their original state; as in the instance of Sir John Stevenson's supposed emendations of the Irish melodies on their first introduction to that extended auditory procured for them by the excellence of Mr. Moore's accompanying poetry; and thus it is, that so long as the musical collector or antiquary confines his search to the native districts of the tunes he seeks for, he may always be certain of the absolute and unimpeachable authenticity of every note he procures.

Were it not for this provision for the transmission of tunes in a perfect state from the earliest times, there would be no such thing (at least in our age of the world) as musical antiquity, or the means of judging from musical remains of the genius and sentiment, and, through them, of the mental refinement and social progress of our remote ancestors: for musical notation is of comparatively recent origin, and without it we have nothing but this tradition to depend on. But, there being this provision made for the perpetuation of tunes, musical antiquity becomes, in its way, of just as much importance as civil or military, or (apart from doctrinal differences) as ecclesiastical antiquity. For the aim of all is to realize former times, so as to bring us acquainted with our ancestors; and if, towards forming that acquaintance, it be satisfactory to ascertain their exploits in war, or their

progress in the arts of building and tillage, it surely must afford an equal share of pleasure to the reflective inquirer to become acquainted with the men themselves, and with their general turn of mind and sentiment in the very notes and cadences by which they gave expression to their ruling passions.

The hope of being thus enabled, by reviving the national music, to place himself in the same rank with those worthy Irishmen whose labours have from time to time sustained the reputation of the country for a native literature, had, the Editor admits, no inconsiderable share in determining him on making the study and preservation of our Irish melodies the main business of his long life, and, he is free to confess, the same hope still animates him in giving these, the last of his labours, to the public. But what at first incited him to the pursuit, and what has chiefly kept alive the ardour with which, for nearly fifty years, he has prosecuted it, was and is a strong innate love of these delightful strains for their own sake, a love for them which neither the experience of the best music of other countries, nor the control of a vitiated public taste, nor the influence of advancing years, has ever been able to alter or diminish.

The occasion which first confirmed the Editor in this partiality for the airs of his native country, was the great meeting of the Harpers at Belfast, in the year 1792. Before this time there had been several similar meetings at Granard, in the county of Longford, which had excited

a surprising degree of interest in Irish music through that part of the country. The meeting at Belfast was, however, better attended than any that had yet taken place, and its effects were more permanent, for it kindled an enthusiasm throughout the North which burns bright in some warm and honest hearts to this day. All the best of the old class of harpers—a race of men then nearly extinct, and now gone for ever—Denis Hempson, Arthur O'Neill, Charles Fanning, and seven others, the least able of whom has not left his like behind, were present. Hempson, who realized the antique picture drawn by Cambrensis and Galilei, for he played with long crooked nails, and in his performance, “the tinkling of the small wires under the deep notes of the bass” was peculiarly thrilling, took the attention of the Editor with a degree of interest which he never can forget. He was the only one who played the very old—the aboriginal—music of the country ; and this he did in a style of such finished excellence as persuaded the Editor that the praises of the old Irish harp in Cambrensis, Fuller, and others, instead of being, as the detractors of the country are fond of asserting, ill-considered and indiscriminate, were in reality no more than a just tribute to that admirable instrument and its then professors. But, more than any thing else, the conversation of Arthur O'Neill, who, although not so absolute a harper as Hempson, was more a man of the world, and had travelled in his calling over all parts of Ireland, won and delighted him.



All that the genius of later poets and romance writers  
 has feigned of the wandering minstrel, was realized in  
 this man. There was no house of any note in the north  
 of Ireland, as far as Meath on the one hand, and Sligo  
 on the other, in which he was not well known and  
 eagerly sought after. Carolan had been his immediate  
 predecessor, and those who have taken any interest in  
 the life of the elder minstrel will readily recognize the  
 names of Charles O'Connor of Belanagar, Toby Peyton  
 of Lisduff, James Irwin of Streamstown, Mrs. Crofton  
 of Longford, Con O'Donnell of Larkfield, Ken Jones  
 of Moneyglass—not to detain the reader with a longer  
 enumeration—all of whom are to be found among the list  
 of O'Neill's friends and entertainers. He had also, when  
 a youth, been through the South, where his principal  
 patron was the famous Murtagh Oge O'Sullivan of  
 Bearhaven, a man who led quite the life of an old Irish  
 chieftain, and whose memory is still vividly preserved in  
 the lays and traditions of the county of Cork. O'Neill  
 was of the great Tyrone family, and prided himself  
 on his descent, and on supporting, to some extent, the  
 character of a gentleman harper. Although blind from  
 his youth, he possessed a surprising capacity for the  
 observation of men and manners. He had been the in-  
 timate friend of Acland Kane, who had played before the  
 Pretender, the Pope, and the King of Spain. He him-  
 self had played on Brian Boru's harp, strung for the  
 occasion, through the streets of Limerick in the year

'45 ; in a word he was a man whose conversation was enough to enamour any one of Irish music, much more one so enthusiastic in *every thing Irish* as the Editor.

Animated by the countenance and assistance of several townsmen of congenial taste and habits, of whom his excellent friend Doctor James M'Donnell is now, alas ! the only survivor, and assisted, to a great extent, by O'Neill and the other harpers present on this memorable occasion, the Editor, immediately after the termination of the meeting, commenced forming his first collection. For this purpose he travelled into Derry and Tyrone, visiting Hempson, after his return to Magilligan in the former county, and spending a good part of the summer about Ballinascreen and other mountain districts in the latter, where he obtained a great number of admirable airs from the country people. His principal acquisitions were, however, made in the province of Connaught, whither he was invited by the celebrated Richard Kirwan of Cregg, the philosopher, and founder of the Royal Irish Academy, who was himself an ardent lover of the native music, and who was of such influence in that part of the country, as procured the Editor a ready opportunity of obtaining tunes both from high and low. Having succeeded beyond his expectations, he returned to Belfast, and in the year 1796 produced his first volume, containing sixty-six native Irish airs never before published.

Before this time there had been but three attempts of

1 this nature : one by Burke Thumoth, in 1720, another  
 2 by Neill of Christ Churchyard, soon after, and a third by  
 3 Carolan's son, patronized by Dean Delany, about 1747.  
 4 In all these, the arrangement was calculated rather for  
 the flute or violin than for a keyed instrument, so that  
 the tunes were to a great extent deprived of their pecu-  
 liar character ; and, as they were deficient in arrange-  
 ment, so were they meagre in extent. On the whole,  
 the Editor may safely say that his publication above al-  
 luded to, was the first and only collection of genuine Irish  
 harp music given to the world up to the year 1796.

5 The *eclat* of the Granard and Belfast Meetings,  
 6 joined to the success of this publication, which was one  
 chief cause also of the establishment of the Irish Harp  
 Society in Belfast, had the effect of rendering our native  
 music rather fashionable, and the Editor was gratified  
 7 to find that the tunes which had thus for the first time  
 been brought before the public, were soon adopted as  
 vehicles for the most beautiful popular songs that have  
 8 perhaps ever been composed by any lyric poet. "The  
 Twisting of the Rope," "The Brown Thorn," "The Fox's  
 Sleep," and many other airs too numerous to particu-  
 9 larize in this place<sup>a</sup>, now assumed a new dress—one, in-  
 10 deed, in point of poetic diction and classical ornament  
 infinitely more elegant than they had ever worn before—  
 under the hands of Mr. Moore ; but the Editor saw with

11 <sup>a</sup> In fact, eleven out of sixteen of the airs in Mr. Moore's first number  
 12 were taken immediately from the volume above-mentioned.



pain, and still deplores the fact, that in these new Irish melodies, the work of the poet was accounted of so paramount an interest, that the proper order of song writing was in many instances inverted, and, instead of the words being adapted to the tune, the tune was too often adapted to the words, a solecism which could never have happened had the reputation of the writer not been so great as at once to carry the tunes he deigned to make use of altogether out of their old sphere among the simple and tradition-loving people of the country—with whom, in truth, many of the new melodies, to this day, are hardly suspected to be themselves.

Notwithstanding the chagrin with which the Editor saw the old national music, which it had been, and still is, his ambition to preserve in its integrity, thus unworthily handled and sent abroad throughout the whole world in a dress so unlike its native garb, he did not relax in his efforts to procure and publish as many more airs as he could collect in repeated journeys through all parts of the country, where he had any expectation of finding the old music preserved, but chiefly through Ulster and Connaught; even though in doing so he had no other prospect than that of seeing these fruits of his labour caught up as soon as they appeared, to be sent forth again in similar disguises. He accordingly published his second volume, containing seventy-five additional tunes, with a dissertation on the Irish harp prefixed, in 1809. This volume, like the first, afforded a copious

1 fund of new melodies of which the song-writers of the  
 2 day eagerly and largely availed themselves. The beauty  
 3 of Mr. Moore's words, in a great degree atones for  
 4 the violence done by the musical arranger to any of the  
 5 airs which he has adopted, (and they are even more nu-  
 6 merous than in the instance of the first volume,) but  
 7 there are others who have spoiled several fine airs given  
 8 in this and the former publication, without even equal-  
 9 ing, much less improving on, the rude accompanying  
 10 lyrics of the country.

11 In preparing the materials of this second publication,  
 12 the Editor had occasion frequently to visit Hempson,  
 13 who was now bedridden, being over 100 years old.  
 14 From him he not only procured many of the best and  
 15 most ancient pieces in the whole collection, but learned  
 16 also his peculiar mode of playing and fingering—the  
 17 identical manner described by Cambrensis—together  
 18 with a great number of the terms of musical science used  
 19 among the old Irish harpers, and of which he had already  
 20 got a large collection from O'Neill. Being in posses-  
 21 sion of these technical terms, and having learned their  
 22 practical illustration from the very wires of Hempson's  
 23 harp, that "Queen of Music," as it was called in those  
 24 days, he began to entertain the hope of being able to  
 25 do something more for Irish music than merely to col-  
 26 lect and publish its remains as so many *disjecta membra*  
 27 *citharæ*; and, with this object in view, he has endea-  
 28 voured for the last thirty years not only to procure all the

genuine airs hitherto unpublished, and to arrange them in true harp style, as they may have been played by the Scotts, O'Cahans, and Connallons of former times, and as they would now be played by Hempson if he were still alive; but also, so to classify them as to render the whole series subservient to an investigation of the principles and history of our native music, an investigation which he is well aware he can only conduct a comparatively short distance, but one in which to make any progress is worth so much, that, if he has succeeded in effecting ever so little, he counts the time and labour he has spent in the pursuit, as nothing.

The object, then, of the present publication chiefly is to give the remaining airs of the collection arranged in true harp style, for the piano forte, accompanied by a practical digest of ancient Irish musical science. The Editor's chief aim throughout has been to guard the primitive air with a religious veneration. To this he has made everything else subordinate; and, finding that the adaptation of words, even of those to which the airs have been sung for generations back, being embarrassed by a defective accompaniment, interferes with the purity of their arrangement, he has, in almost every instance, given the music alone.

The entire number of airs is upwards of 140. Of these, considerably more than 100 are now for the first time published, the remainder being sets much superior to those already known. They may perhaps be classed with reference to three distinct Epochs, as the very ancient, the



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ancient, and those composed from the time of Carolan to  
that of Jackson and Stirling; for since the death of the  
latter composer, the production of new melodies in Ire-  
land has wholly ceased.

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The extreme antiquity of the first class, consisting of  
*caoinans* or dirges, and of airs to which Ossianic and other  
very old poems are sung, is proved as well by the ori-  
ginality of their structure, (being neither perfect recita-  
tive nor perfect melody, but a very peculiar combination  
of both,) as by the fact of their being still sung with the  
same words in different parts of the country, these words  
in many instances corresponding exactly with poems of  
an extremely early date, preserved in ancient manuscripts.  
Thus, the Lamentation of Deirdre over the Sons of  
Usnach, is still sung in various parts of the country<sup>a</sup>,  
to words corresponding with those of the old national  
romance of the Death of the Sons of Usnach, as pre-  
served in Connaught, and printed in the Transactions  
of the Ibero-Celtic Society. This romance is accounted  
one of the oldest of the traditionary stories of the country,  
ranking in antiquity with that of the Children of Lir, and  
bearing every mark of having been composed in Pagan  
times. Again, the *goll* to the great *caoinan* or dirge, ano-  
ther air, which probably has its origin in the same ages,  
answers exactly to the rythm and cadence of those words

<sup>a</sup> The Editor had his set from a native of Murlough, near Ballycastle  
in the County Antrim. It is worthy of remark that the same air and words  
are sung by natives of Scotland. A blind woman from Cantyre gave the  
identical notes in singing the piece at Belfast about forty years ago.

which, the Editor is informed by Mr. Petrie, are recorded in the Book of Ballymote, to have been sung by a choir of mysterious beings over the grave of a King of Ossory in the tenth century, and of which some stanzas associated with the tune are still remembered in the county of Londonderry. In like manner, the Ossianic airs have been noted down from persons, singing very old fragments of this class of poems, both in Scotland and in Ireland. Of these, perhaps, the most interesting is the air entitled "Erragon More," being that to which the Antrim Glen's people sing the Ossianic fragment published from another source by Dr. Young, in the first volume of the *Transactions of the Royal Irish Academy*.

Satisfied, on these grounds, that the airs of the first class are all of very great antiquity, the Editor has taken pains to examine and analyze their structure; and the result has been, that in them he can trace a characteristic style which prevails more or less throughout all genuine Irish music, and constitutes the true test by which to distinguish our native melodies from those of all other countries. It is by the prevalence of this peculiar character, that we become satisfied both of the antiquity and genuineness of a numerous class of airs, where the names of the composers, as is frequently the case, happen to be unknown. And here it may be necessary to observe, that, judging from the words now sung to many of these antique airs, we might be disposed at first to refer them to comparatively modern times; but it will

be found, that in every instance where this difficulty at first sight presents itself, the genius of the tune and that of the words are altogether dissimilar: the most tenderly plaintive airs being often associated with mean or grotesque verses, which manifestly could never have had their origin in the same tastes or habits that prompted their respective melodies. Such verses have been composed, and are composed to this day, *ad infinitum*, by persons of an ordinary vein of humour through all parts of Ireland; but neither in Ireland nor elsewhere has any one been found for the last 150 years, and more, able to produce a single strain of music at all comparable to the airs with which these unpolished lyrics are associated. The ablest composers of the present day are disappointed in the attempt to catch their style; and invariably meet the fate of Geminiani when he endeavoured to compose a second part to "*The Broom of Cowdenknowes*." Tunes so unapproachably unique, so eminently graceful, so unlike any other music of the nations around us—for, even in Giraldus's time, the Irish music was "not slow and solemn, as in the instruments of Britain, but cheerful, and ending in a sweet concord of sounds"—can never with any shew of reason be attributed to composers living in times of civil discord and daily peril, in penury and comparative barbarism. They bear the impress of better days, when the native nobles of the country cultivated music as a part of education; and, amid the wreck of our national history, are, perhaps, the most faithful



evidences we have still remaining of the mental cultivation and refinement of our ancestors.

Of this class, the one to which the Editor attaches most importance, is the air called "Ballinderry," which, although now sung to English words, in the counties of Down and Antrim, bears unequivocal internal marks of a very high antiquity, and at the same time possesses the extraordinary peculiarity of a very nearly regular bass called the Cronan, running concurrent with the melody through the entire composition. The Editor, therefore, conceives himself well justified in drawing the conclusion that those expressions of Cambrensis and others, which intimate, as plainly as words can, that the Irish of their time had a knowledge of counterpoint, or music in consonance, cannot by any ingenuity or dogmatism, whether of Mr. Moore or of Mr. Pinkerton, be drawn from their palpable acceptance as the simple record of the *fact*, a fact honourable to Irish music, and the establishment of which gives the Editor a satisfaction that antiquaries might envy. When the musical inquirer has studied this piece, and the highly curious Lesson and Prelude of the sixteenth century, by Scott, he will be better able to judge of the degree of importance which should be attached to the assertion "That it is certain that our finest airs are *modern*;" and that, "perhaps, we may look no farther than the *last disgraceful century* for the origin of most of those wild and melancholy strains which were at once the offspring and solace

of our grief."—(*Prefatory Letter*, 3rd vol. *Irish Melodies*.)

The remainder of the second class will be found to consist of numerous pieces not before published, for the most part by unknown hands; but embracing specimens of the composition of O'Cahan, Scott, Daly, and Conalton, all men famous in their day, and still remembered with veneration by the native musicians. Two ancient airs, with variations in the old Irish style, arranged by Lyons, harper to Lord Antrim, about the beginning of the last century, will be found among the most interesting of these.

The airs of the third class are nearly all of ascertained origin, and, as has been mentioned, contain nothing of a date much prior to the time of Carolan. A more ornamental and less nervous style is here perceptible. The taste for Italian music, introduced by Geminiani and Corelli, seems about this time to have largely infected the works of Irish composers, especially those of Carolan. The public has been much too apt to regulate its estimate of Irish music by the standard of Carolan's performances. Without detracting from the eminent merits of this composer, it may, however, be safely said that there are many airs of the collection greatly superior to his. Movements with wildly luxuriant basses were those to which his genius chiefly inclined, and in these, indeed, it revelled with surprising gracefulness and freedom. But to the "deep sorrows" of the Irish

lyre he rarely aspired. That inimitable vein of tender expression which winds through the very old music of Ireland, in every mood, major or minor, is too often sought for in vain in those compositions, the sweetest of which seldom rise above the tender solicitations of love. His pieces have none of those "tinklings of the small strings, sporting with freedom under the deep notes of the bass," so characteristic of the style of performance among the old harpers, and which may almost be said to snatch a grace beyond the reach of art. The air "Bridget Cruise," esteemed to be the earliest effort of his youth, and inspired by the ardour of a youthful passion, is almost his only attempt at the old style. His imitation of Corelli is very apparent, particularly in the responses between the treble and bass, in his "Concerto," "Madam Bermingham," "Lady Blaney," "Colonel O'Hara," "Mrs. Crofton," and "Madam Cole." For these reasons the somewhat inferior and more modern class of tunes in the collection has been made to commence with such of the compositions of Carolan as still remained to be published.

Prefixed to the collection, is a dissertation on the antiquity of our national music, containing the result of the Editor's inquiries into its characteristic structure, and accompanied by a practical exposition of the modes of performance known to our ancestors. This inquiry is further carried out by an investigation into the antiquity of the



Irish Harp and Bagpipe, communicated by the Editor's learned friend, Samuel Ferguson, Esq., M. R. I. A., and comprising a memoir by George Petrie, Esq., M. R. I. A., of that ancient and beautiful instrument usually known as the harp of "King Brian Boru."

While forming these collections the Editor had an opportunity, never, perhaps, enjoyed by any other musical publisher, of rendering himself thoroughly acquainted with the genius and habits of the old native people of the country. His plan would have been imperfect had he not resorted to the artless modulations of the aged heads of families, and of females taught by their parents to sing to children on the breast, or at the milking of the cow; an occupation in which the native Irish took particular delight. In these excursions, especially in the remote parts of Tyrone and Derry in Ulster, and of Sligo and Mayo in Connaught, he has had the satisfaction of procuring old music and experiencing ancient hospitality, at the same time, among people of manners so primitive and sincere as could leave no doubt on any mind of the perfect genuineness of every thing about them. Had he gained nothing else on these occasions but a knowledge of the worth and warmheartedness of his poor countrymen, a knowledge so little sought after by those who might turn it to the best account, he would have been well repaid for all his toil. But this acquaintance with the humours and dispositions of the people, has, he conceives, enabled him to preserve with a fide-

lity unattainable by any stranger, however sincere and honest in his notation, the pure, racy, old style and sentiment of every bar and note in his collection. While engaged in these searches, he also became acquainted with many curious particulars relating both to the tunes themselves, and to the lives and habits of the later harpers. These notices, combined with the original matter, either procured by the Editor's own observation or from original sources among the cotemporaries of his early years, are also annexed. He has likewise, in connexion with the lives of the harpers, given some account of the various efforts made from time to time for the revival of the national music of Ireland, exertions which, although they have failed in their great object, were at least instrumental in securing a comfortable asylum for the last of our native minstrels. Being now uncertain whether he may again have an opportunity of entering the field in defence of his country's just musical pretensions, the Editor has also taken this occasion to animadvert with some freedom on the various plagiarisms on Irish music, plagiarisms which have been from day to day repeated without shame and without rebuke.

Considering the great degree of interest attaching to everything connected with the ancient state of Ireland, and conscious of having thus done his best for a subject not only intimately associated with the history and antiquities of the country, but very agreeable and popular in its own nature, the Editor does, he confesses, enter-

tain a hope that the collection will be received with approbation by the lovers of music and the learned on both sides of the Channel. Should this be the case, he proposes to re-arrange and republish, with notices of the airs, similar to those of the present publication, the two volumes above spoken of. For it would be his ambition, as he was the first to give to the world a regularly arranged selection of our national airs, to complete his labours by leaving behind him a complete, uniform, and, he trusts, very nearly perfect, collection of native Irish music.



# A STATEMENT

OF THE

Norfolk and Norwich

## MUSICAL FESTIVALS

FROM THEIR COMMENCEMENT IN 1824.

BY THE

CHAIRMAN OF THE SUB-COMMITTEE.

Printed by Order of the Sub-Committee of Management.

NORWICH:

CHARLES MUSKETT, OLD HAYMARKET.

1856.

1856.

## Norfolk and Norwich Musical Festival.

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Those marked thus \* are Members of the Sub-Committee of Management.  
The Mayor and Sheriff of Norwich are Members of the Committee during the year of the Festival.

## NORFOLK AND NORWICH

# MUSICAL FESTIVALS.

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For several years previously to 1824, Music was enlisted in the cause of Charity in the form of an Oratorio performed annually at the Cathedral, the profits of which were handed over to the Treasurer of the Norfolk and Norwich Hospital. But in course of time, the sums thus contributed were so small compared with the trouble and expense of getting up the performances, that it was determined to try the experiment upon a larger scale; and at a General Board held at the Hospital on the 18th of October, 1823, a proposition was made for having a Grand Musical Festival instead of the annual Oratorio. In the September of the following year the proposal was carried into effect, and the first Norwich Musical Festival took place. It was honoured by the presence of His Royal Highness the Duke of Sussex, and proved eminently successful, the large sum of £2399. 10s. 10d. remaining as a balance in favour of the Hospital.

At a General Board held at the Norfolk and Norwich Hospital, October 23rd, 1824, the following Resolution was passed unanimously:—

“That from the great success which has attended the late Festival, it appears to this Board expedient that another should take place three years hence.”

The following letter was also read, and the recommendations contained in it were afterwards adopted.

*To the Governors of the Norfolk and Norwich Hospital.*

Gentlemen,

As you are specially summoned to-day for the purpose of taking into consideration the propriety of having a Festival at some future period for the benefit of the Hospital, I have taken the liberty to suggest to you some points upon which it will be important that you should decide.

One of the principal features of the late Festival, and that which gave it a decided superiority to almost every similar undertaking in the kingdom, was the number as well as the excellence of the Band. I speak not merely from my own knowledge, but from the opinion of those who are the most competent judges, that there is no instance on record of a band so large going through six performances, comprising every style of music, without the slightest irregularity or failure in any single point. Having obtained this character, it is necessary on every account that we preserve it. The eyes of the musical world will be upon us whenever another Festival shall take place, and we must if possible add to the reputation we have already acquired. In order to effect this it is necessary that there should be a regular practice of the Choral Band, and that the numbers of that band should be increased. The zeal and alacrity which those who did me the honour to act under me displayed through the whole time of our preparation are quite above my praise, and the smallness of the pecuniary compensation they received (considering they are almost all working men) for the very many hours they devoted to practice is, I have reason to think, quite unexampled. On the part of the band, therefore, there will be no difficulty; they are, I believe, without a single exception, anxious to enter upon the preparation for another Festival.

This, however, cannot be effected without expense,—the music necessary for so large a choir must cost a considerable sum; but this, as it will in some measure be selected with a view to a future Festival, will of course lessen that expense whenever it shall take place. It will also be necessary to hire a room, properly fitted up, for practice. The Concert Room near St. George's Bridge might, I apprehend, be engaged for this purpose. These would be the principal heads of expense, and of these the purchase, engraving, and copying music would be by much the largest. The Governors of the Birmingham Hospital appropriate one hundred pounds a year to keeping up the Choral Band; but I think this sum larger than would be required, though I am afraid that half of it would not be sufficient. On this point, however, I speak with some hesitation. It will be necessary to make an early official application from the Board to the Dean, that he will allow the Cathedral Boys to attend the meetings of the Choral Society, as there are no other treble voices in sufficient practice to be able to sustain their parts with any degree of certainty.

It may be worth the consideration of the Board, as it is now certain that the noble organ lately erected in the Hall will remain there, how far it would be advisable to sanction an Annual Choral Performance, which should be confined as far as possible to resident singers and players. The



excitement of a public performance, even on a humble scale, gives a considerable stimulus to a band, and I apprehend there would be no risk of failure.

The above are the principal points which appear to me necessary to mention to the Board; and I trust I shall be excused for having thus, unasked, ventured to give my opinion upon them.

I have the honour to be,  
Gentlemen,

Your very obedient Servant,

EDW. TAYLOR.

Norwich, Oct. 23, 1824.

In the following year (1825) His Majesty King George the Fourth presented the Hospital with a copy of Arnold's Edition of Handel's Works, now in the possession of the Festival Committee.

The next Festival took place in 1827, and was also amply remunerative, yielding the sum of £1672. 12s. 1d. to the Hospital.

The following resolution was adopted at a General Board at the Hospital, October 20, 1827:—

“That from the great success which has attended the Festivals of 1824 and 1827, it is resolved that in future the meetings shall be triennial; the Governors feeling assured, from the gratifying support given on the two former occasions, both by the county and the city, as well as various other quarters, that such undertakings may be confidently relied on as entitled to the support of the public.”

The Festivals of 1830 and 1833 were also remunerative; but in 1836 the expenses exceeded the receipts by £231. 5s. 10d.; and in January, 1838, a General Board resolved that for the future no part of the funds belonging to the Hospital should be used for any purpose connected with a Musical Festival. Since that time the Festivals have been under the management of a committee, who purchased the music and musical instruments belonging to the Hospital, and secured themselves against loss by obtaining sufficient guarantees in the city and county. The Hospital continued to derive benefit from the Festivals; the total sum paid to that institution from 1824 to 1854 (independently of £2542. paid to other Charities) amounted to £5518. 1s. 9d., or a yearly sum for a period of thirty years of £183. 19s. 4d., and it derives a permanent income

of about £75. from the interest of £2500. consols, invested after the first Festival in 1824.

The Festival of 1854 unfortunately proved a failure, and some persons who had hitherto supported these meetings were of opinion that they would no longer answer, and that it would be better not to incur so much expense with the risk of loss in future. The present facilities for travelling, and opportunities of hearing music of the highest character in London at a trifling expense, were advanced in favour of giving up the Norwich Festivals; and suggestions were offered to the effect that it would be more for the benefit of the Charities to substitute an annual concert of a first-rate description.

At a General Meeting of Guarantees, held in November, 1855, to determine whether or not there should be a Festival in 1857, few persons besides members of the Committee attended; and it became a question whether the absence of the many should be taken as an indication that they had become indifferent about the matter. Those, however, who were present did not feel justified in coming to a decision adverse to the continuance of those triennial meetings which had existed so many years, and produced on the whole such beneficial results to the city and neighbourhood. They therefore determined, unanimously, that another Festival should take place at the usual time, viz., September, 1857.

In comparing the advantages and disadvantages of annual Concerts and triennial Festivals, the balance appears to lie much in favour of the latter. In former times the annual oratorio at the cathedral soon dwindled down to such a state of unproductiveness, compared with the expenses required for its performance, that it was thought right to discontinue it; and, probably, were a revival of it attempted in the form of an oratorio in St. Andrew's Hall, on a scale commensurate with those at the Festivals, the expenses of one or two concerts, compared with six, would be so great in proportion to the receipts, that it would be found anything but desirable or beneficial to alter present arrangements. On the other hand, the high character of the Festivals has placed Norwich in a very eminent position in the musical world; those who constitute its musical population entertain a just pride in endeavouring

to qualify themselves for the maintenance of that degree of excellence which the Festivals afford them an opportunity of exhibiting; and at which the performances of the chorus singers have been esteemed by the best judges as second to none in the kingdom. The Festivals have also contributed very largely to the funds of several important charities, and will no doubt continue to do so, provided they be managed with judgment and economy. They moreover induce a large influx of visitors to the city, and ensure a considerable expenditure of money for the benefit of trade;\* for the same circumstances that make it easy for us to travel elsewhere to hear music, enable others with equal facility to come here; and some will always come from distant places to hear a well-trained and well-practised Norwich chorus.

In addition to this, not the least of the advantages conferred upon the public by the Festivals is the encouragement they afford to an extensive interchange of good feeling between the county and city; as well as the opportunity they offer for new friendships, the revival of old acquaintances, and the diffusion of that harmonizing influence which music is so capable of exercising over those who employ it as a means of social intercourse and amusement.

The following reports and tables (the former commencing at the time when the management of the Festivals ceased to be connected with the Hospital and passed into the hands of a separate Committee) exhibit in a concise form most of the principal features of the eleven Festivals that have already taken place; and it is believed that a careful examination of what has been done, although it may suggest many useful hints as to future management, will in no way tend to discourage the expectation of future success; but, on the contrary, stimulate the energies and exertions of the Committee to achieve even greater results than those already secured by their predecessors.

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\* "Not less than *Fifty Thousand Pounds* have been expended this week in the county and city."—*Norwich Mercury*, Sept. 29th, 1827.



# REPORT OF THE FESTIVAL COMMITTEE,

October, 1839.

The Committee have great pleasure in commencing their Report by offering to the Guarantees their congratulations on the eminently successful result of the late Festival—a result which places the triennial occurrence of these meetings beyond all question. An Abstract of the Treasurer's Accounts is herewith presented, from which it appears that the gross Receipts were .... £5639 0 5  
Gross Expenses .... 4343 4 2

Surplus .... £1295 16 3

It having been already determined that whatever profits resulted from the Festival should, after making due provision for the succeeding one, be devoted to the support of the charitable institutions of the district, the Committee proceed to state what they judge to be requisite in order to meet both these important objects. In the first place they recommend that £800. should be apportioned as follows:

|                                           |       |
|-------------------------------------------|-------|
| To the Norfolk and Norwich Hospital .. .. | £200  |
| West Norfolk and Lynn Hospital .. ..      | 200   |
| Yarmouth Hospital .. ..                   | 200   |
| Norwich Dispensary .. ..                  | 50    |
| Norwich Eye Infirmary .. ..               | 50    |
| Hospital for Indigent Blind .. ..         | 50    |
| Sick Poor Society .. ..                   | 50    |
|                                           | <hr/> |
|                                           | £800  |

Having thus contributed to the wants of the public charities, the Committee, before they pass on to the consideration of the other object referred to, cannot but draw the attention of the Guarantees to the eminent services of Professor Taylor; services which have not to be estimated merely by the zeal and ability displayed in his arduous office of Conductor. Let it be remembered that to him we are entirely indebted for the honour of having brought out at Norwich, in the presence and under the direction of its illustrious composer, the Oratorio (Calvary) which forms so distinguished a feature of the Festival.

The Committee proceed to state what measures they conceive to be requisite in order to prepare for the next triennial Festival. The first object to be provided for, is the maintenance of the Chorus in its present state of efficiency by regular periodical practice, and occasional public choral performances; and the Committee believe that for this purpose it is desirable to procure



from the Norfolk and Norwich Hospital the scores, part music, and musical instruments which have been provided for former Festivals: they therefore submit to the Guarantees the following recommendations:—

1. That the remaining balance of £443. 6s. 3d. constitute a reserved fund, subject to the control of a Committee now to be named for the purpose of carrying on proceedings for the next Festival.

2. That the Committee be empowered to enter into a negotiation with the Governors of the Norfolk and Norwich Hospital for the purchase of their music, musical instruments, music plates, and such other property as they think essential to the objects of their appointment.

3. That the property so purchased be vested in Trustees for the use of the Committee.

4. That the Committee, immediately after their appointment, take the usual steps for resuming the choral practice, and for the performance of three or more choral concerts in each season, as affording a necessary stimulus to the chorus, and at the same time a high gratification to the public.

At a meeting of the Guarantees, on the 17th of October, 1839, the above Report was unanimously agreed to, and the Committee empowered to negotiate with the Governors of the Norfolk and Norwich Hospital for the purchase of their music, &c., the property to be vested in the following Trustees:

|                      |                    |                  |
|----------------------|--------------------|------------------|
| THE LORD BISHOP.     | E. WODEHOUSE, ESQ. | G. MORSE, ESQ.   |
| SIR J. ASTLEY, BART. | JOHN LONGE, ESQ.   | H. WILLETT, ESQ. |

## REPORT ADOPTED BY THE GUARANTEES,

*January 6th, 1843.*

The Committee have again great pleasure in commencing their Report, by offering to the Guarantees their congratulations on the successful result of the late Festival; a result far beyond the most sanguine expectations of the Committee, and which confirms their anticipations of the permanent character of these triennial meetings. An Abstract of the Treasurer's Accounts shows that the

|                     |      |      |      |      |       |    |    |
|---------------------|------|------|------|------|-------|----|----|
| Gross Receipts were | .... | .... | .... | .... | £5175 | 7  | 0  |
| Gross Expenses      | .... | .... | .... | .... | 4458  | 11 | 10 |

|         |      |      |    |   |
|---------|------|------|----|---|
| Surplus | .... | £716 | 15 | 2 |
|---------|------|------|----|---|

A comparison of the gross receipts with those of the Festival of 1839 shows a falling off to the amount of £463. 13s. 5d.

The greatest difference will be found in the attendance at the Fancy Dress Ball, a circumstance which particularly calls for the attention of the managers of future Festivals.

The expenses of the late Festival are more than those of 1839 by £115. 7s. 8d.

In accordance with the plan adopted at the last and former Festivals—of appropriating a portion of the surplus in aid of the funds of the charitable institutions of the county and city, and reserving the remainder to meet the exigencies of a succeeding Festival, a plan which appears to have worked well, and to have given very general satisfaction—the Committee recommend that the sum of £550. be distributed amongst the several charities in the following proportions :

|                                |    |    |    |       |
|--------------------------------|----|----|----|-------|
| Norfolk and Norwich Hospital   | .. | .. | .. | £150  |
| West Norfolk and Lynn Hospital | .. | .. | .. | 120   |
| Yarmouth Hospital              | .. | .. | .. | 120   |
| Norwich Dispensary             | .. | .. | .. | 40    |
| Eye Infirmary                  | .. | .. | .. | 40    |
| Hospital for the Blind         | .. | .. | .. | 40    |
| Sick Poor Society              | .. | .. | .. | 40    |
|                                |    |    |    | <hr/> |
|                                |    |    |    | £550  |

and that the remaining sum of £166. 15s. 2d. be placed in the hands of the Treasurers as a reserved fund in order to carry on the preparations for the next Festival.

The Committee being fully impressed with the conviction that the success of the late Festival is to be ascribed in a great measure to the performance of Spohr's new Oratorio, "The Fall of Babylon," and being desirous of expressing in marked terms their feeling of gratitude to the illustrious author for his generous confidence in entrusting the production of his work to the Band and Chorus of the Norfolk and Norwich Festival, decided upon presenting to Dr. Spohr the sum of one hundred guineas, accompanied with their sincere thanks and their best wishes for his health and prosperity. The attention of the Committee has been naturally drawn to the consideration of the valuable services rendered to the Norfolk and Norwich Festivals by Professor Taylor; services which, commencing in the year 1823, have been continued unremittingly up to the present period, involving a degree of laborious research, and a daily sacrifice of valuable time, which can be duly appreciated by those only who have devoted themselves to similar pursuits; and the result of which to the late Festival has been especially manifested in the production of an entirely new version of the Oratorio of "Samson," a work which, in its present form, has been pronounced by competent judges "the most perfect specimen of the sacred oratorio in the English language." From these considerations the Committee decided upon presenting to Professor Taylor the sum of fifty guineas in addition to his engagement as Conductor.

The Committee have next to state that the measures recommended at the General Meeting of the Guarantees, held after the Festival of 1839, for the performance of a series of Choral Concerts and for the maintenance of the Choral Society in a state of efficiency, have been carried into execution,—with what effect may be judged from the precision and spirit exhibited in the Choral department at the late Festival, and by the encomiums bestowed upon the Chorus by those members of the musical profession whose attainments entitle their opinions to implicit deference. The pecuniary result of the Choral Concerts and of the management of the weekly practice, is shown by the sum of £228. 11s. 10d. (being the balance of the reserved fund in 1839 of £474. 16s. 3d.) remaining in the hands of the Treasurers at the commencement of the late Festival. The Committee cannot conclude their Report without expressing an earnest hope that the Guarantees will sanction a perseverance in measures attended with such happy results: enlarging the sources of innocent enjoyment, essentially promoting acts of civilization, and effectually aiding the cause of Christian charity.

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#### REPORT ADOPTED BY THE GUARANTEES,

*March 27th, 1846.*

The Committee have again the satisfaction of commencing their Report by offering to the Guarantees their congratulations on the complete success of the late Festival (1845), whether viewed as a demonstration of art or in its pecuniary results: the former evinced by the united testimony of many eminent musical professors who were present; the latter, by the Abstract of the Treasurer's Accounts presented with this Report. This document shows that the gross Receipts of the late Festival amounted to £5432 9 6

|                       |      |      |           |
|-----------------------|------|------|-----------|
| The gross Expenses to | .... | .... | 4180 10 9 |
|-----------------------|------|------|-----------|

|                          |      |      |            |
|--------------------------|------|------|------------|
| Leaving a net Surplus of | .... | .... | £1251 18 9 |
|--------------------------|------|------|------------|

A comparison of the gross receipts and expenses with those of the two preceding Festivals, held in 1839 and 1842, shows respectively :

|                                                             | £.  | s. | d. |
|-------------------------------------------------------------|-----|----|----|
| As compared with 1839,—A decrease of receipts amounting to  | 206 | 10 | 11 |
| A decrease of expenses                                      | 162 | 13 | 5  |
| As compared with 1842,—An increase of receipts amounting to | 257 | 2  | 6  |
| A decrease of expenses                                      | 278 | 1  | 1  |

Your Committee are willing to attribute the increase of the receipts to the taste for choral music now diffused among all



classes by the institution of the Sacred Harmonic Society in the Metropolis and of the numerous periodical Festivals in the provinces, influenced by the high reputation of the Norfolk and Norwich Choral Society. Your Committee more particularly beg leave to call the attention of the Guarantees to the gratifying circumstance, that a more efficient instrumental band was assembled at the late Festival than upon any former occasion, without a proportional increase of expense, principally through arrangements made since the last Festival, upon the reformation of the Choral Society, by which every performer engaged was required to attend the rehearsals either here or in London. An essay was made to elevate the character of the evening concerts and render them more attractive by substituting the performance of connected portions or entire works of celebrated composers in the place of the usual miscellaneous programme, the pieces selected being Handel's "Alexander's Feast," the first act of Mozart's "Il Don Giovanni," and the conclusion of Mendelssohn's "Midsummer Night's Dream." The increased attendance upon each occasion justified the experiment.

These are the main circumstances in the management of the late Festival claiming the attention of the Guarantees. Your Committee, in conformity with the plan adopted upon former occasions, have now the pleasing duty of recommending that a portion of the surplus amounting to £950. be applied in aid of the funds of the several charitable institutions of the county and city, as follows:

|                                                                           |    |    |      |
|---------------------------------------------------------------------------|----|----|------|
| Norfolk and Norwich Hospital                                              | .. | .. | £200 |
| West Norfolk and Lynn Hospital                                            | .. | .. | 200  |
| Yarmouth Hospital                                                         | .. | .. | 200  |
| Norwich Dispensary                                                        | .. | .. | 50   |
| Eye Infirmary                                                             | .. | .. | 50   |
| Hospital for Indigent Blind                                               | .. | .. | 50   |
| Sick Poor Society                                                         | .. | .. | 50   |
| Lying-in Charity                                                          | .. | .. | 50   |
| District Visiting Society                                                 | .. | .. | 50   |
| Norfolk Association for Preserving the Lives of }<br>Shipwrecked Mariners | .. | .. | 50   |
|                                                                           |    |    | £950 |

and that the residue of £301. 18s. 9d. be added to the sum of £149. 11s. 6d. remaining from the Festival of 1842, and placed in the Treasurer's hands as a reserved fund to carry on preparations for the next Festival in 1848.

Your Committee, impressed with the conviction that the success of the late Festival is to be ascribed in a great measure to the high character which the chorus has earned, by steady perseverance in regular and systematic practice, think it much to be desired that a plan producing such favourable results should be continued, and that the zeal of the members should be fostered by the performance of three or more Choral Concerts yearly in St. Andrew's Hall;

and to express their sense of the skill and assiduity of Mr. John Hill, the Chorus Master, your Committee recommend that a gratuity of £20. be presented to him in addition to his salary.

Your Committee cannot conclude their Report without expressing an earnest hope that the nobility and gentry of the county and city will sanction a perseverance in measures attended with such happy results: enlarging the resources of innocent recreation, promoting civilization by the substitution of refined and intellectual, in the place of coarse and sensual, enjoyments, and substantially aiding the funds of our most important charitable institutions.

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### REPORT ADOPTED BY THE GUARANTEES,

*March 15th, 1849.*

The Committee have unusual pleasure in commencing their Report with congratulating the Guarantees upon a successful issue on the present occasion, because the difficulties with which they had to contend were of so formidable a character, that their resolution to carry out the Festival became a matter of grave responsibility.

At a time when the Choral Society was unavoidably much out of practice, it sustained a severe blow by the death of Mr. John Hill, the late Chorus Master. To the efficient training of Mr. Hill the Choral Society had been indebted for much of its wide and well-earned reputation: he had been associated with the choral body from its first formation; he had that knowledge of its strength and of its weakness which only long experience gives; and, above all, he enjoyed its unbounded confidence. The removal of such a man could not but be deeply felt.

This loss was followed by another, perhaps more irreparable, in the retirement of the Rev. R. F. Elwin, the Director of the Choral Society. This gentleman was distinguished by an untiring zeal, a classical taste and an extensive familiarity with ancient and modern music, to which advantages may be added his just appreciation of the talents of most of the executive performers, both vocal and instrumental, and his personal acquaintance with many of them. The high position which our Festivals have attained under Mr. Elwin's direction, is owing to his steady adherence to the principle that the first object of Musical Festivals is the advancement of music as a liberal art. Although the Committee had the promise of such services as Mr. Elwin might be able to render at Leeds, it is obvious that the distance would occasion many inconveniences which must greatly impair their value.

Some of the finest works of modern times have been first heard by a British audience at the Norfolk and Norwich Festivals; and it

is to the introduction of such works that the high character of our Festivals is in a great measure due. Overtures had been made to the lamented Mendelssohn to compose an Oratorio expressly for the late occasion, and he promised either to do this or at least to conduct the performance of his "Elijah." The unexpected death of the composer, however, absolved him from his promise, and deprived the Festival of an attraction for which there could be no equivalent. Meanwhile a series of political convulsions on the continent had shaken Europe to its centre. Men's minds were unsettled and diverted from the peaceful arts; foreign securities of every kind had fallen frightfully in value, to the injury of many private fortunes in this country; trade was paralyzed; railway calls had been frequent and imperative, and enterprize of every kind was at a stand. In such a state of things, efforts which might have been successful under more favourable auspices, must have ended in signal failure. Your Committee therefore made an unprecedented offer for the services of Mademoiselle Jenny Lind: so convinced was Mr. Benedict of the policy of this proceeding that he generously offered, if necessary, to resign his own management rather than be the means of disappointing public expectation. Soon after it became known that the negotiation had failed, intelligence was received of unexpected deaths in several county families distinguished for their influential patronage; and it was under the gloom produced by these tidings that the Festival commenced.

The Abstract of the Treasurer's Accounts, presented with this Report, shows that the gross Receipts of the late Festival amounted to

|    |                       |      |      |         |       |      |      |
|----|-----------------------|------|------|---------|-------|------|------|
| to | ....                  | .... | .... | ....    | £5266 | 4    | 2    |
|    | The gross Expenses to | .... | .... | ....    | 4598  | 10   | 7    |
|    |                       |      |      | Surplus | ....  | £667 | 13 7 |

A comparison of the gross receipts and expenditure with those of the two preceding Festivals, held in 1842 and 1845 respectively, shows:

|                         |                                      | £.  | s. | d. |
|-------------------------|--------------------------------------|-----|----|----|
| As compared with 1842,— | An increase of receipts amounting to | 90  | 17 | 2  |
|                         | An increase of expenditure ..        | 139 | 18 | 9  |
| As compared with 1845,— | A decrease of receipts amounting to  | 166 | 5  | 4  |
|                         | An increase of expenses .. ..        | 417 | 19 | 10 |

The present amount of the receipts, under the depressing influences above mentioned, was partly owing to the kindness of the Lord Bishop of Norwich in entertaining His Royal Highness the Duke of Cambridge at the Palace, and to the condescension of His Royal Highness in attending several of the performances; and partly your Committee are willing to believe to the high character of the music, the number of vocalists of great reputation, the excellency of the band, and the merits of the chorus. And here your Committee feel it their duty to notice the unremitting exertions of Mr. Benedict, the Conductor, of Mr. James Hill, the



Chorus Master, and of Mr. Harcourt, the Instrumental Conductor, who had brought the band and chorus to a degree of excellence certainly not surpassed at any former period.

The attempt made in 1845 to raise the character of the evening performances by the insertion of connected pieces from the works of the best masters was again acted upon, with a happy result.

The greatest falling off in the receipts was at the Ball, which was thinly attended, notwithstanding the attraction of M. Jullien's band, under his personal conduct; but this was to have been expected in consequence of those domestic bereavements of which mention has before been made.

The increase of expenses, as compared with former years, was forced upon your Committee by necessity. The high terms which Mademoiselle Lind's talents had enabled her to make, encouraged other vocalists of celebrity to rise proportionably in their demands; and if the finest talent ever collected within the walls of St. Andrew's Hall had not on this occasion been engaged, it is doubtful whether your Committee would now have had the satisfaction of reporting the realization of even a moderate profit.

The next point to which your Committee wish to call your attention is, the claims of the Choral Society, upon the efficiency of which the existence of future Festivals depends. Considerable sums of money have hitherto been expended in order to strengthen the Chorus of the Festivals by the engagement of singers from a distance. If the subscription concerts set on foot be adequately supported by the public, it is hoped that the requisite practice and the stimulus that will thus be given for lovers of music to join the Society will render it independent of foreign aid; a result which must be equally beneficial to the chorus, to the charities, and to those whose duty it is to protect the interests of both.

The Committee would now recommend that the sum of £500. be applied in aid of the funds of the charitable institutions of the county and city, in the following proportions:

|                                                                              |                  |
|------------------------------------------------------------------------------|------------------|
| To the Norfolk and Norwich Hospital ..                                       | £100             |
| West Norfolk and Lynn Hospital ..                                            | 100              |
| Yarmouth Hospital .. ..                                                      | 75               |
| Norwich Dispensary .. ..                                                     | 50               |
| Eye Infirmary .. ..                                                          | 30               |
| Indigent Blind .. ..                                                         | 30               |
| Sick Poor Society .. ..                                                      | 30               |
| Lying-in Charity .. ..                                                       | 30               |
| District Visiting Society ..                                                 | 30               |
| Norfolk Association for Preserving the<br>Lives of Shipwrecked Mariners .. } | 25               |
|                                                                              | <hr/> £500 <hr/> |

and that the residue of £167. 13s. 7d. be added to the sum of £91. 12s. 10d. remaining from the Festival of 1845, and placed in the Treasurer's hands as a reserved fund to carry on preparations for the next Festival of 1851.

Your Committee cannot conclude their report without expressing an earnest hope that the Musical Festivals will continue to receive support from men of rank and standing in this country, not merely because they encourage trade and promote public charities, but because they exert much higher influences. Music, whether fostered or neglected, will equally blend itself with all the most important concerns of life: the only question is, whether it shall be an incentive to virtue or to vice; for never has the music of any age or nation been known to become corrupt without a parallel debasement in the moral and physical energies of the people.

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#### REPORT ADOPTED BY THE GUARANTEES,

*July 22nd, 1853.*

The Committee have the gratification of reporting to the Guarantees, that the late Festival (1852) was crowned with success, though undertaken under many adverse circumstances.

The collision with Birmingham was injurious to both, and particularly so to Norwich.

The prolonged absence of the Conductor from this country (which was unavoidable on his part) threw more responsibility on your Committee than properly belongs to unprofessional men. There was also a dearth of the commanding talent which has insured success to many former Festivals. In the vocal department your Committee sought in vain for names that would attract like those of Catalani, Malibran, or Lind.

It must also be remembered that the Festival took place between the death and funeral of one of the most illustrious men that ever adorned the annals of this country. The Conductor supplied the place of brilliancy in the Festival with variety of talent, and perhaps on no occasion has the music as a whole been more effective. Miss Kemble's reading was introduced with the sanction of Mr. Benedict, the Conductor (whose indefatigable exertions deserve all praise) and drew a full audience. Neither can it be fairly said that musical men were thereby defrauded of their proper pleasure. The schemes of no other Festival contain so much classical music for any one evening as preceded the "Midsummer Night's Dream." Moreover, the connecting of musical pieces by reading has the authority of both English and German opera.

For the introduction of two new Oratorios your Committee alone are responsible. Dr. Bexfield's "Israel Restored" had been heard at one of the Choral Society's Concerts, and its merits had been admitted. The composer had been educated at the Cathedral of

Norwich, and had claims at least to the attention of your Committee. In proof that the work was not unworthy, it may be added, that whilst this report is preparing, it is under rehearsal for performance at Leeds and at Cork.

Mr. H. H. Pierson, the composer of "Jerusalem," is an Englishman residing abroad. He, therefore, had claims to the notice of his countrymen, though not irrespectively of the merits of the work. His Oratorio has since been produced at Exeter Hall, where it drew an unusually large audience. Drechsler, of Dessau, a German musician of high repute, and one who can have no national prejudices in favour of an Englishman, has expressed himself warmly in its praise. He particularly admires the *instrumentation*, a point on which the Germans have justly been in the habit of considering themselves without a rival.

The Choral Society's Concerts had fully answered the purpose for which they were undertaken, and had brought the Chorus to such a high pitch of training under the superintendence of Mr. J. F. Hill, the Chorus Master, and Mr. Harcourt, the Instrumental Conductor (to both of whom the greatest praise is due, as well as to Mr. Bray, the Leader of the Band at those Concerts and at the Festival rehearsals), that though they had much new music of no ordinary difficulty to contend with, they executed it in such a manner as to earn unqualified praise from the Professors engaged and from the London Press. The Abstract of the Treasurer's Accounts, presented with this Report, shows that the gross Receipts of the late Musical Festival amounted to £4665 7 2

|                            |      |      |           |
|----------------------------|------|------|-----------|
| The gross Expenses to .... | .... | .... | 4171 17 1 |
|----------------------------|------|------|-----------|

|              |      |      |           |
|--------------|------|------|-----------|
| Surplus .... | .... | .... | £493 10 1 |
|--------------|------|------|-----------|

A comparison of the gross receipts and expenditure with those of the two preceding Festivals, held in 1845 and 1848, shows respectively:

|                                                                                           | £.  | s. | d. |
|-------------------------------------------------------------------------------------------|-----|----|----|
| As compared with the Festival of 1845,—A decrease of receipts }<br>amounting to .. .. . } | 391 | 16 | 6  |
| A decrease of expenses .. .. . }                                                          | 9   | 7  | 8  |
| As compared with the Festival of 1848,—A decrease of receipts }<br>amounting to .. .. . } | 600 | 17 | 0  |
| A decrease of expenses .. .. . }                                                          | 426 | 13 | 6  |

Your Committee have now the pleasure of recommending that a portion of the surplus, amounting to £350., be applied in aid of the several charitable institutions of the county and city, as follows, viz.:

|                                        |      |
|----------------------------------------|------|
| To the Norfolk and Norwich Hospital .. | £70  |
| West Norfolk and Lynn Hospital ..      | 50   |
| Yarmouth Hospital ..                   | 50   |
| Norwich Dispensary ..                  | 40   |
| Carried forward ..                     | £210 |



|                                                                   |                 |       |                  |
|-------------------------------------------------------------------|-----------------|-------|------------------|
|                                                                   | Brought forward | .. .. | £210             |
| To the Eye Infirmary                                              | .. ..           | .. .. | 20               |
| Hospital for Indigent Blind                                       | .. ..           | .. .. | 20               |
| Sick Poor Society                                                 | .. ..           | .. .. | 20               |
| Lying-in Charity                                                  | .. ..           | .. .. | 20               |
| District Visiting Society                                         | .. ..           | .. .. | 20               |
| Benevolent Society for decayed Tradesmen                          | .. ..           | .. .. | 20               |
| Association for Preserving the Lives of }<br>Shipwrecked Mariners | .. ..           | .. .. | 20               |
|                                                                   |                 |       | <hr/> £350 <hr/> |

and that the residue of £143. 10s. 1*d.* be placed in the Treasurer's hands as a reserved fund to carry on the preparations for the next Festival. Your Committee would finally call attention to the fact that the multiplication of Harmonic Societies in London, and the frequent production of first-rate works upon a grand scale at Exeter Hall (in conjunction with the facilities of hearing them afforded by railways), have much increased the difficulty of drawing the lovers of music from distant parts of the kingdom to provincial Festivals. This, however, is rather a matter for congratulation than of regret, since the metropolitan celebrations undoubtedly owe their origin to the triennial provincial Festivals. Still, in comparing the proceeds of future with former years, this circumstance should be taken into consideration. It is no cause for discouragement, but ought to be a stimulus to exertion. The Norfolk and Norwich Musical Festivals not only afford aid to the charities of the county whilst they promote the trade of the city, but also foster a kindly intercourse between the two, exercising a wide and humanizing influence. They have engendered a love for music in our population, therefore the public must have music; but whether it shall be of an exalting or debasing character, must mainly depend upon the objects for which it may be undertaken, and the views of those who undertake it. Your Committee, therefore, trust that our Festivals may long continue to receive that patronage and support of which they are eminently worthy, and to which they are much indebted for their present proud position.

#### REPORT ADOPTED BY THE GUARANTEES,

*October 19th, 1855.*

It is the duty of the Committee to Report that the receipts at the late Festival (1854) did not quite equal the disbursements; but upon application to a few noblemen and gentlemen, the deficiency, by their kind liberality, was immediately made up. The Committee are, however, sure that the absence of a surplus to be divided amongst the charities will be matter of deeper regret

to the Guarantees, than that a trivial loss should have fallen upon themselves. In justice to the Conductor, Mr. Benedict; the Chorus Master, Mr. J. F. Hill; the Instrumental Conductor, Mr. James Harcourt, and the Leader of Rehearsals, Mr. R. Bray, the Committee can state with perfect confidence, that those gentlemen were indefatigable in their exertions, as they have been upon all former occasions, and that the Chorus was never in a higher state of efficiency.

As two new Oratorios had been produced in 1852, it was thought prudent at the last Festival to rely upon standard works of the greatest masters; but Beethoven's *Service in C.*, and Meyerbeer's *91st Psalm*, were heard for the first time here.

Mr. Benedict enriched the Evening Selections with an unusual variety of music; and Handel's "*Acis and Galatea*," with Mozart's additional accompaniments, was performed entire. In fact, it may not be too much to say that, both as regards the talent engaged and the compositions performed, the programmes have never been more, perhaps never so, attractive. Neither were the expenses so heavy as to have prevented a surplus, had there not been a falling off in the customary attendance; a falling off which, however much it may be deplored, was in a great measure due to circumstances over which the Committee had no control.

The necessity of having the Festival after an interval of two years, in order to avoid a collision with Birmingham, was doubtless unfavourable to Norwich, and precluded the expectation of a substantial profit. But this was not all. The country was upon the threshold of a stern and desperate struggle with a gigantic military power; the income-tax had been increased; and men's thoughts were diverted from the peaceful arts. The Committee think it obvious that these circumstances, taken together, would have more or less an injurious effect: but they do not think that these circumstances alone would account for positive failure, because success has been achieved under equal or even greater disadvantages. But the Festival commenced at a time when the cholera was actually raging in London, and was known to have made its appearance here. It was in vain that the local press reported few or no cases of death from that terrible disease. Concealment was thought to be studied from fear that panic might aggravate the evil, as well as from a natural dread of injuring the Festival, the Charities, and the Trade of the City. The consequence undoubtedly was, that many country families absented themselves, from the impossibility of being able to know the true state of the case. They shrank from exposing their families to danger, which they knew to be real, though they knew not its extent; but which, whether greater or less, was likely to be augmented by an influx of strangers into the town.

The Committee have thought it right to state thus much, less in consideration of what is due to themselves, than to show that there

is no just ground of discouragement for the future ; Musical Festivals continue to succeed in other places under more favourable circumstances, and the success of the Choral Concerts here proves that the art is still held in its wonted estimation in Norwich.

The Abstract of the Treasurer's Account, presented with this Report, shows that the gross Receipts of the late Musical Festival amounted to .... £4244 5 2

The gross Expenses and Liabilities 4347 14 7

Leaving a deficiency of .... £103 9 5

A comparison of the gross receipts and expenses of the two preceding Festivals, held in 1848 and 1852 respectively, shows :

|                                                            | £.   | s. | d. |
|------------------------------------------------------------|------|----|----|
| As compared with 1848,—A decrease of receipts amounting to | 1021 | 19 | 0  |
| A decrease of expenses .. ..                               | 250  | 16 | 0  |
| As compared with 1852,—A decrease of receipts amounting to | 770  | 8  | 0  |
| A decrease of expenses .. ..                               | 126  | 5  | 6  |

In conclusion, the Committee have to deplore the loss of their Chairman, the late Edmond Wodehouse, Esq., whose urbanity and kindness in that office, and ready help at all times, will long be remembered ; and they also have to regret the resignation of one of their Secretaries, G. E. Simpson, Esq., whose indefatigable attention and untiring exertions on all occasions have been of the utmost value to the Festivals at which he has assisted.





### THIRD FESTIVAL, 1830.

| PRINCIPAL VOCALISTS. |       |    |    | BAND.            |       |       |       |          |       |     |  |
|----------------------|-------|----|----|------------------|-------|-------|-------|----------|-------|-----|--|
|                      | £.    | s. | d. | No.              | Lond. | Prov. | Grat. | £.       | s.    | d.  |  |
| Mme. Malibran ..     | 315   | 0  | 0  | 40 Violins       | 17    | 14    | 9     | 392      | 10    | 0   |  |
| Mme. Stockhausen ..  | 157   | 10 | 0  | 16 Violas ..     | 5     | 9     | 2     | 103      | 0     | 0   |  |
| Master Philips ..    | 16    | 16 | 0  | 11 Violoncellos  | 5     | 2     | 4     | 116      | 5     | 0   |  |
| Mrs. W. Knyvett ..   | 105   | 0  | 0  | 10 Double Basses | 5     | 4     | 1     | 121      | 14    | 0   |  |
| Mr. Braham ..        | 200   | 0  | 0  | 5 Flutes ..      | 2     | —     | 3     | 39       | 10    | 0   |  |
| Mr. Vaughan ..       | 84    | 0  | 0  | 4 Oboes ..       | 1     | —     | 3     | 26       | 5     | 0   |  |
| Mr. Terrail ..       | 31    | 10 | 0  | 6 Clarinets ..   | 2     | 4     | —     | 55       | 8     | 0   |  |
| Mr. E. Taylor ..     | 70    | 0  | 0  | 6 Bassoons ..    | 2     | 4     | —     | 55       | 13    | 0   |  |
| Signor De Begnis ..  | 105   | 0  | 0  | 6 Horns ..       | 2     | 4     | —     | 54       | 12    | 0   |  |
|                      | 1084  | 16 | 0  | 7 Trumpets ..    | 2     | 4     | —     | 51       | 9     | 0   |  |
| Chorus Singers ..    | 514   | 14 | 0  | 7 Trombones ..   | 1     | 6     | —     | 37       | 2     | 0   |  |
|                      |       |    |    | 2 Serpents ..    | —     | 2     | —     | 6        | 6     | 0   |  |
| Total Vocal ..       | £1599 | 10 | 0  | 2 Double Drums   | 1     | 1     | —     | 26       | 6     | 0   |  |
|                      |       |    |    | Harp ..          | —     | —     | 1     | 0        | 0     | 0   |  |
|                      |       |    |    |                  |       |       |       |          |       |     |  |
|                      |       |    |    |                  |       |       |       | Total .. | £1086 | 0 0 |  |

Conductor, SIR GEORGE SMART, £120.  
Assistant ditto, MR. EDWARD TAYLOR, £30.  
Leaders, MR. F. CRAMER, MR. MORI.

FOURTH FESTIVAL, 1833.

| PRINCIPAL VOCALISTS. |       |    |    | BAND.            |         |       |       |          |       |    |   |
|----------------------|-------|----|----|------------------|---------|-------|-------|----------|-------|----|---|
|                      | £.    | s. | d. | No.              | London. | Prov. | Grat. | £.       | s.    | d. |   |
| Mme. Malibran ..     | 315   | 0  | 0  | 41 Violins ..    | 16      | 18    | 7     | 388      | 15    | 0  |   |
| Mme. De Meric ..     | 105   | 0  | 0  | 18 Violas ..     | 7       | 8     | 3     | 120      | 15    | 0  |   |
| Miss Bruce ..        | 52    | 10 | 0  | 10 Violoncellos  | 7       | 1     | 2     | 130      | 17    | 0  |   |
| Miss H. Cawse ..     | 52    | 10 | 0  | 10 Double Basses | 6       | 3     | 1     | 122      | 14    | 0  |   |
| Master Howe ..       | 15    | 15 | 0  | 6 Flutes ..      | 1       | 2     | 3     | 30       | 6     | 0  |   |
| Signor Donzelli ..   | 131   | 5  | 0  | 4 Oboes ..       | 1       | —     | 3     | 21       | 0     | 0  |   |
| Mr. Horncastle ..    | 73    | 10 | 0  | 6 Clarinets ..   | 2       | 4     | —     | 44       | 18    | 0  |   |
| Mr. Hobbs ..         | 31    | 10 | 0  | 6 Bassoons ..    | 2       | 4     | —     | 48       | 6     | 0  |   |
| Mr. Phillips ..      | 84    | 0  | 0  | 6 Horns ..       | 2       | 4     | —     | 46       | 4     | 0  |   |
| Mr. E. Taylor ..     | 63    | 0  | 0  | 4 Trumpets ..    | 2       | 2     | —     | 39       | 18    | 0  |   |
|                      |       |    |    | 8 Trombones ..   | 2       | 6     | —     | 65       | 2     | 0  |   |
|                      | 924   | 0  | 0  | 2 Serpents ..    | 1       | 1     | —     | 13       | 3     | 0  |   |
| Chorus Singers ..    | 526   | 7  | 0  | 2 Double Drums   | 1       | 1     | —     | 24       | 3     | 0  |   |
| Total Vocal ..       | £1450 | 7  | 0  |                  |         |       |       | Total .. | £1096 | 1  | 0 |

Conductor, SIR GEORGE SMART, £120.  
Assistant ditto, MR. EDWARD TAYLOR, £21.  
Leader, MR. F. CRAMER

## FIFTH FESTIVAL, 1836.

## PRINCIPAL VOCALISTS.

|                        | £.    | s. | d. |
|------------------------|-------|----|----|
| Mme. Caradori Allan .. | 210   | 0  | 0  |
| Miss Bruce ..          | 52    | 10 | 0  |
| Miss Rainforth ..      | 52    | 10 | 0  |
| Mrs. A. Shaw ..        | 73    | 10 | 0  |
| Signora Assandri ..    | 105   | 0  | 0  |
| Miss Tipping ..        | 5     | 0  | 0  |
| Signor Ivanhoff ..     | 157   | 10 | 0  |
| Mr. Hobbs ..           | 52    | 10 | 0  |
| Mr. Hawkins ..         | 42    | 0  | 0  |
| Mr. H. Phillips ..     | 105   | 0  | 0  |
| Mr. E. Taylor ..       | 73    | 10 | 0  |
| Signor Lablache ..     | 157   | 10 | 0  |
|                        | 1086  | 10 | 0  |
| Chorus Singers ..      | 568   | 2  | 6  |
| Total Vocal ..         | £1654 | 12 | 6  |

## BAND.

| No.                 | Lond. | Prov. | Grat. | £.    | s. | d. |
|---------------------|-------|-------|-------|-------|----|----|
| 48 Violins ..       | 15    | 25    | 8     | 395   | 10 | 0  |
| 19 Violas ..        | 8     | 10    | 1     | 156   | 9  | 0  |
| 10 Violoncellos ..  | 8     | 1     | 1     | 152   | 18 | 0  |
| 10 Double Basses .. | 6     | 3     | 1     | 111   | 6  | 0  |
| 5 Flutes ..         | 2     | 2     | 1     | 37    | 16 | 0  |
| 4 Oboes ..          | 2     | 1     | 1     | 41    | 15 | 0  |
| 4 Clarinets ..      | 2     | 2     | —     | 52    | 10 | 0  |
| 4 Bassoons ..       | 2     | 2     | —     | 42    | 0  | 0  |
| 4 Trumpets ..       | 2     | 2     | —     | 39    | 18 | 0  |
| 6 Horns ..          | 2     | 4     | —     | 47    | 1  | 0  |
| 6 Trombones ..      | 2     | 3     | 1     | 47    | 5  | 0  |
| 1 Serpent ..        | —     | 1     | —     | 3     | 3  | 0  |
| Double Drum ..      | 1     | —     | —     | 21    | 0  | 0  |
| Organists ..        | 1     | 1     | —     | 37    | 16 | 0  |
| Total ..            |       |       |       | £1186 | 7  | 0  |

Conductor, SIR GEORGE SMART, £120.  
Leader, MR. F. CRAMER.

## SIXTH FESTIVAL, 1839.

## PRINCIPAL VOCALISTS.

|                     | £.    | s. | d. |
|---------------------|-------|----|----|
| Mme. Persiani ..    | 350   | 0  | 0  |
| Mme. Stockhausen .. | 147   | 0  | 0  |
| Miss Birch ..       | 63    | 0  | 0  |
| Miss Hawes ..       | 42    | 0  | 0  |
| Signora Placci ..   | 26    | 5  | 0  |
| Signor Tamburini .. | 157   | 10 | 0  |
| Mr. Hobbs ..        | 63    | 0  | 0  |
| Mr. Phillips ..     | 105   | 0  | 0  |
| Mr. Balfe ..        | 84    | 0  | 0  |
| Mr. Francis ..      | 15    | 15 | 0  |
| Mr. Young ..        | 15    | 15 | 0  |
|                     | 1069  | 5  | 0  |
| Chorus Singers ..   | 505   | 11 | 0  |
| Total Vocal ..      | £1574 | 16 | 0  |

## BAND.

| No.                | Lond. | Prov. | Grat. | £.    | s. | d. |
|--------------------|-------|-------|-------|-------|----|----|
| 44 Violins ..      | 18    | 19    | 7     | 385   | 15 | 0  |
| 18 Violas ..       | 7     | 10    | 1     | 144   | 13 | 0  |
| 10 Violoncellos .. | 8     | —     | 2     | 141   | 7  | 0  |
| 10 Basses ..       | 4     | 6     | —     | 107   | 17 | 0  |
| 4 Flutes ..        | 2     | —     | 2     | 81    | 10 | 0  |
| 4 Oboes ..         | 2     | 1     | 1     | 43    | 1  | 0  |
| 4 Clarinets ..     | 2     | 2     | —     | 47    | 5  | 9  |
| 4 Bassoons ..      | 2     | 2     | —     | 42    | 0  | 0  |
| 5 Horns ..         | 3     | 2     | —     | 65    | 2  | 0  |
| 4 Trumpets ..      | 2     | 2     | —     | 46    | 4  | 0  |
| 6 Trombones ..     | 2     | 4     | —     | 48    | 6  | 0  |
| Drums ..           | —     | —     | —     | 28    | 7  | 0  |
| Harp ..            | 1     | —     | —     | 5     | 5  | 0  |
| Ophicleide ..      | 1     | —     | —     | 12    | 12 | 0  |
| Organ ..           | 1     | —     | —     | 31    | 10 | 0  |
| Piano ..           | 1     | —     | —     | 10    | 10 | 0  |
| Total ..           |       |       |       | £1191 | 4  | 0  |

Conductors, DR. LOUIS SPOHR, £157. 10s.  
MR. E. TAYLOR, £105.  
Leader, MR. F. CRAMER.



## SEVENTH FESTIVAL, 1842.

| PRINCIPAL VOCALISTS.   |       |    |    | BAND.              |       |       |       |       |    |    |
|------------------------|-------|----|----|--------------------|-------|-------|-------|-------|----|----|
|                        | £.    | s. | d. | No.                | Lond. | Prov. | Grat. | £.    | s. | d. |
| Mme. Caradori Allan .. | 210   | 0  | 0  | 40 Violins ..      | 21    | 14    | 5     | 384   | 19 | 6  |
| Miss Rainforth ..      | 63    | 0  | 0  | 19 Violas ..       | 10    | 7     | 2     | 150   | 3  | 0  |
| Miss Hawes ..          | 73    | 10 | 0  | 10 Violoncellos .. | 8     | 1     | 1     | 148   | 14 | 0  |
| Miss Bassano ..        | 15    | 15 | 0  | 12 Basses ..       | 6     | 4     | 2     | 117   | 6  | 0  |
| Signora Pacini ..      | 73    | 10 | 0  | 4 Flutes ..        | 2     | —     | 2     | 31    | 10 | 0  |
| Mr. Hobbs ..           | 84    | 0  | 0  | 4 Oboes ..         | 3     | —     | 1     | 47    | 5  | 0  |
| Mr. Phillips ..        | 105   | 0  | 0  | 4 Clarinets ..     | 2     | 2     | —     | 41    | 6  | 0  |
| Mr. Balfe ..           | 105   | 0  | 0  | 4 Bassoons ..      | 2     | 2     | —     | 42    | 0  | 0  |
| Mr. Bradbury ..        | 21    | 0  | 0  | 5 Horns ..         | 4     | 1     | —     | 71    | 8  | 0  |
| Mr. Young ..           | 21    | 0  | 0  | 4 Trumpets ..      | 2     | 2     | —     | 46    | 4  | 0  |
| Mr. Walton ..          | 15    | 15 | 0  | 6 Trombones ..     | 2     | 4     | —     | 50    | 8  | 0  |
| Signor Rubini ..       | 231   | 0  | 0  | 2 Ophicleides ..   | 2     | —     | —     | 13    | 13 | 0  |
|                        |       |    |    | Drums ..           | —     | —     | —     | 22    | 1  | 0  |
|                        |       |    |    | Organ ..           | —     | —     | —     | 31    | 10 | 0  |
| Chorus Singers ..      | 1018  | 10 | 0  |                    |       |       |       |       |    |    |
|                        | 531   | 0  | 0  |                    |       |       |       |       |    |    |
| Total Vocal ..         | £1549 | 10 | 0  |                    |       |       |       | £1198 | 7  | 6  |

Conductor, E. TAYLOR, ESQ., £105.  
Leader, MR. F. CRAMER.

## EIGHTH FESTIVAL, 1845.

| PRINCIPAL VOCALISTS.   |       |    |    | BAND.              |       |       |       |       |    |    |
|------------------------|-------|----|----|--------------------|-------|-------|-------|-------|----|----|
|                        | £.    | s. | d. | No.                | Lond. | Prov. | Grat. | £.    | s. | d. |
| Mme. Caradori Allan .. | 210   | 0  | 0  | 40 Violins ..      | 23    | 12    | 5     | 384   | 6  | 6  |
| Mme. Grisi ..          | 460   | 0  | 0  | 17 Violas ..       | 8     | 8     | 1     | 141   | 15 | 0  |
| Signor Mario ..        |       |    |    | 11 Violoncellos .. | 8     | 3     | —     | 156   | 1  | 0  |
| Signor F. Lablache ..  |       |    |    | 10 Basses ..       | 6     | 4     | —     | 109   | 19 | 0  |
| Miss Poole ..          | 42    | 0  | 0  | 5 Flutes ..        | 2     | —     | 3     | 31    | 10 | 0  |
| Miss Dolby ..          | 63    | 0  | 0  | 4 Oboes ..         | 3     | —     | 1     | 49    | 7  | 0  |
| Mr. Hobbs ..           | 84    | 0  | 0  | 5 Clarinets ..     | 2     | 2     | 1     | 43    | 1  | 0  |
| Mr. Hawkins ..         | 52    | 0  | 0  | 4 Bassoons ..      | 2     | 2     | —     | 40    | 19 | 0  |
| Mr. Machin ..          | 42    | 0  | 0  | 5 Horns ..         | 3     | 1     | 1     | 61    | 19 | 0  |
| Mr. Bradbury ..        | 31    | 10 | 0  | 4 Trumpets ..      | 2     | 2     | —     | 46    | 4  | 0  |
| Herr Staudigl ..       | 157   | 10 | 0  | 6 Trombones ..     | 3     | 3     | —     | 55    | 13 | 0  |
|                        |       |    |    | 2 Ophicleides ..   | 1     | 1     | —     | 15    | 15 | 0  |
|                        |       |    |    | Drums ..           | —     | —     | —     | 21    | 0  | 0  |
|                        |       |    |    | Organ ..           | —     | —     | —     | 31    | 10 | 0  |
| Chorus Singers ..      | 1142  | 0  | 0  |                    |       |       |       |       |    |    |
|                        | 478   | 8  | 0  |                    |       |       |       |       |    |    |
| Total Vocal ..         | £1620 | 8  | 0  |                    |       |       |       | £1188 | 19 | 6  |

Conductor, MR. BENEDICT, £105.  
Leader, MR. T. COOKE.

## NINTH FESTIVAL, 1848.

| PRINCIPAL VOCALISTS.    |       |    |    | BAND.              |       |       |       |     |    |       |   |   |
|-------------------------|-------|----|----|--------------------|-------|-------|-------|-----|----|-------|---|---|
|                         | £.    | s. | d. | No.                | Lond. | Prov. | Grat. | £.  | s. | d.    |   |   |
| Mme. Viardot Garcia ..  | 300   | 0  | 0  | 42 Violins ..      | 25    | 13    | 4     | 396 | 18 | 0     |   |   |
| Mademoiselle Alboni ..  | 300   | 0  | 0  | 20 Violas ..       | 11    | 7     | 2     | 161 | 1  | 0     |   |   |
| Mme. Castellan ..       | 140   | 0  | 0  | 12 Violoncellos .. | 8     | 4     | —     | 162 | 1  | 0     |   |   |
| Misses A. & M. Williams | 68    | 5  | 0  | 10 Basses ..       | 5     | 5     | —     | 118 | 7  | 0     |   |   |
| Mr. Sims Reeves ..      | 105   | 0  | 0  | 4 Flutes ..        | 2     | —     | 2     | 31  | 10 | 0     |   |   |
| Mr. H. Phillips ..      | 94    | 10 | 0  | 4 Oboes ..         | 2     | 1     | 1     | 42  | 0  | 0     |   |   |
| Mr. Lockey ..           | 57    | 15 | 0  | 4 Clarinets ..     | 2     | 2     | —     | 43  | 1  | 0     |   |   |
| Mr. H. Whitworth ..     | 52    | 10 | 0  | 4 Bassoons ..      | 2     | 2     | —     | 43  | 1  | 0     |   |   |
| Signor Lablache ..      | 157   | 10 | 0  | 5 Horns ..         | 4     | 1     | —     | 68  | 5  | 0     |   |   |
|                         |       |    |    | 5 Trumpets ..      | 2     | 2     | 1     | 47  | 5  | 0     |   |   |
|                         | 1275  | 10 | 0  | 6 Trombones ..     | 3     | 3     | —     | 55  | 13 | 0     |   |   |
| Chorus Singers ..       | 683   | 14 | 0  | 2 Ophicleides ..   | 1     | 1     | —     | 19  | 19 | 0     |   |   |
|                         |       |    |    | 2 Drums ..         | 1     | 1     | —     | 24  | 3  | 0     |   |   |
| Total Vocal ..          | £1959 | 4  | 0  | Organ ..           | —     | 1     | —     | 15  | 0  | 0     |   |   |
|                         |       |    |    | Total ..           |       |       |       |     |    | £1228 | 4 | 0 |

Conductor, MR. BENEDICT, £105.

Leader, MR. H. BLAGROVE.

## TENTH FESTIVAL, 1852.

| PRINCIPAL VOCALISTS.   |       |    |    | BAND.              |       |       |       |     |    |       |   |   |
|------------------------|-------|----|----|--------------------|-------|-------|-------|-----|----|-------|---|---|
|                        | £.    | s. | d. | No.                | Lond. | Prov. | Grat. | £.  | s. | d.    |   |   |
| Mme. Viardot Garcia .. | 300   | 0  | 0  | 42 Violin ..       | 30    | 11    | 1     | 448 | 16 | 0     |   |   |
| Mme. Fiorentini ..     | 60    | 0  | 0  | 18 Violas ..       | 10    | 7     | 1     | 148 | 19 | 0     |   |   |
| Miss Pyne ..           | 105   | 0  | 0  | 11 Violoncellos .. | 8     | 3     | —     | 137 | 18 | 2     |   |   |
| Miss Dolby ..          | 70    | 0  | 0  | 11 Basses ..       | 6     | 5     | —     | 152 | 0  | 0     |   |   |
| Miss Alleyne ..        | 30    | 0  | 0  | 5 Flutes ..        | 3     | —     | 2     | 47  | 0  | 0     |   |   |
| Mr. Sims Reeves ..     | 105   | 0  | 0  | 4 Oboes ..         | 2     | 1     | 1     | 36  | 15 | 0     |   |   |
| Mr. Lockey ..          | 55    | 0  | 0  | 4 Clarinets ..     | 2     | 2     | —     | 43  | 1  | 0     |   |   |
| Signor Gardoni ..      | 150   | 0  | 0  | 4 Bassoons ..      | 2     | 1     | 1     | 38  | 17 | 0     |   |   |
| Signor Belletti ..     | 150   | 0  | 0  | 6 Horns ..         | 5     | 1     | —     | 81  | 19 | 0     |   |   |
| Mr. Weiss ..           | 50    | 0  | 0  | 4 Trumpets ..      | 2     | 2     | —     | 47  | 5  | 0     |   |   |
| Herr Formes ..         | 150   | 0  | 0  | 6 Trombones ..     | 3     | 3     | —     | 53  | 18 | 0     |   |   |
| Mrs. Kemble ..         | 20    | 0  | 0  | 2 Ophicleides ..   | 1     | 1     | —     | 18  | 18 | 0     |   |   |
|                        |       |    |    | Drums ..           | —     | —     | —     | 26  | 0  | 0     |   |   |
|                        | 1245  | 0  | 0  | Organ ..           | —     | 1     | —     | 15  | 0  | 0     |   |   |
| Chorus Singers ..      | 583   | 16 | 0  | Harp ..            | 1     | —     | —     | 2   | 2  | 0     |   |   |
|                        |       |    |    | Total ..           |       |       |       |     |    | £1298 | 8 | 0 |
| Total Vocal ..         | £1828 | 16 | 0  |                    |       |       |       |     |    |       |   |   |

Conductor, MR. BENEDICT, £105.

Leaders, MR. H. BLAGROVE, M. SAINTON.

## ELEVENTH FESTIVAL, 1854.

## PRINCIPAL VOCALISTS.

|                       | £.    | s. | d. |
|-----------------------|-------|----|----|
| Mme. Clara Novello .. | 300   | 0  | 0  |
| Mme. Bosio ..         | 300   | 0  | 0  |
| Mme. Castellan ..     | 140   | 0  | 0  |
| Mr. & Mrs. Weiss ..   | 70    | 0  | 0  |
| Miss Dolby ..         | 63    | 0  | 0  |
| Mr. Sims Reeves ..    | 105   | 0  | 0  |
| Signor Gardoni ..     | 157   | 10 | 0  |
| Herr Reichardt ..     | 40    | 0  | 0  |
| Signor Lablache ..    | 157   | 10 | 0  |
| Signor Belletti ..    | 150   | 0  | 0  |
| Chorus Singers ..     | 1483  | 0  | 0  |
|                       | 627   | 16 | 0  |
| Total Vocal ..        | £2110 | 16 | 0  |

## BAND.

| No.                | Lond. | Prov. | Grat. | £.    | s. | d. |
|--------------------|-------|-------|-------|-------|----|----|
| 36 Violins ..      | 25    | 8     | 3     | 377   | 0  | 0  |
| 14 Violas ..       | 8     | 5     | 1     | 132   | 7  | 0  |
| 10 Violoncellos .. | 7     | 3     | —     | 111   | 6  | 0  |
| 10 Basses ..       | 6     | 4     | —     | 122   | 12 | 0  |
| 5 Flutes ..        | 3     | —     | 2     | 44    | 14 | 0  |
| 4 Oboes ..         | 2     | 1     | 1     | 36    | 15 | 0  |
| 4 Clarinets ..     | 2     | 2     | —     | 42    | 0  | 0  |
| 4 Bassoons ..      | 2     | 1     | 1     | 42    | 0  | 0  |
| 6 Horns ..         | 4     | 2     | —     | 60    | 19 | 0  |
| 4 Trumpets ..      | 2     | 2     | —     | 36    | 2  | 0  |
| 6 Trombones ..     | 3     | 3     | —     | 51    | 4  | 0  |
| 2 Ophicleides ..   | 1     | 1     | —     | 17    | 3  | 0  |
| 2 Drums ..         | 1     | 1     | —     | 26    | 0  | 0  |
| 1 Harp ..          | —     | —     | —     | 2     | 12 | 6  |
| 1 Organ ..         | —     | 1     | —     | 15    | 0  | 0  |
| Total ..           |       |       |       | £1117 | 14 | 6  |

Conductor, MR. BENEDICT, £105.  
 Leaders, MR. F. BLAGROVE, M. SAINTON.



General Statement of Receipts and Disbursements of the Norfolk and Norwich Musical Festivals.

RECEIPTS.

|                                           | 1824.           |            | 1827.           |           | 1830.           |           | 1833.           |           | 1836.           |           | 1839.           |           | 1842.           |            | 1845.           |           | 1848.           |           | 1852.                |           | 1854.           |           |
|-------------------------------------------|-----------------|------------|-----------------|-----------|-----------------|-----------|-----------------|-----------|-----------------|-----------|-----------------|-----------|-----------------|------------|-----------------|-----------|-----------------|-----------|----------------------|-----------|-----------------|-----------|
|                                           | No. of Tickets. | Amount.    | No. of Tickets. | Amount.   | No. of Tickets. | Amount.   | No. of Tickets. | Amount.   | No. of Tickets. | Amount.   | No. of Tickets. | Amount.   | No. of Tickets. | Amount.    | No. of Tickets. | Amount.   | No. of Tickets. | Amount.   | No. of Tickets.      | Amount.   | No. of Tickets. | Amount.   |
|                                           |                 | £. s. d.   |                 | £. s. d.  |                 | £. s. d.  |                 | £. s. d.  |                 | £. s. d.  |                 | £. s. d.  |                 | £. s. d.   |                 | £. s. d.  |                 | £. s. d.  |                      | £. s. d.  |                 | £. s. d.  |
| Patrons' Tickets at 21s. . . . .          | 590             | 619 10 0   | 726             | 762 6 0   | 623             | 654 3 0   | 699             | 733 19 0  | 863             | 906 3 0   | 881             | 925 1 0   | 958             | 1005 18 0  | 990             | 1039 10 0 | 1013            | 1063 13 0 | 867                  | 910 7 0   | 761             | 799 1 0   |
| Rehearsal ditto at 21s. . . . .           | ..              | ....       | ..              | ....      | ..              | ....      | ..              | ....      | ..              | ....      | 10              | 10 10 0   | 6               | 6 6 0      | 4               | 4 4 0     | 7               | 7 7 0     | ..                   | ....      | ..              | ....      |
| Hall ditto at 10s. 6d. . . . .            | 7918            | 4156 19 0  | 8443            | 4432 11 6 | 5805            | 3047 12 6 | 5235            | 2748 7 6  | 5408            | 2839 4 0  | 6367            | 3342 13 6 | 6202            | 3255 16 6  | 6532            | 3429 12 0 | 6117            | 3211 8 6  | All other } 3284 5 0 | ..        | 2888 14 6       |           |
| CONCERT . . . . .                         | 8508            | 4776 9 0   | 9169            | 5194 17 6 | 6428            | 3701 15 6 | 5934            | 3482 6 6  | 6271            | 3745 7 0  | 7258            | 4278 4 6  | 7166            | 4268 0 6   | 7526            | 4473 6 0  | 7137            | 4282 8 6  | ..                   | 4194 12 0 | ..              | 3687 15 6 |
| Ball Tickets at 15s. . . . .              | 1183            | 887 5 0    | 909             | 681 15 0  | 1138            | 853 10 0  | 1147            | 860 5 0   | 1151            | 863 5 0   | 1062            | 796 10 0  | 688             | 516 0 0    | 691             | 518 5 0   | 548             | 411 0 0   | 471                  | 353 5 0   | ..              | ....      |
| Orchestra ditto at 5s. . . . .            | 286             | 71 10 0    | 118             | 29 10 0   | 480             | 120 0 0   | 445             | 111 5 0   | 432             | 108 0 0   | 354             | 88 10 0   | 155             | 38 15 0    | 114             | 28 10 0   | 393             | 51 12 6   | 197                  | 49 5 0    | ..              | ....      |
| BALL . . . . .                            | 1469            | 958 15 0   | 1027            | 711 5 0   | 1618            | 973 10 0  | 1592            | 971 10 0  | 1583            | 971 5 0   | 1416            | 885 0 0   | 843             | 554 15 0   | 805             | 546 15 0  | 941             | 462 12 6  | 668                  | 402 10 0  | 174             | 130 10 0  |
| Total Produce of Tickets . . . . .        | 9977            | 5735 4 0   | 10196           | 5906 2 6  | 8046            | 4675 5 6  | 7526            | 4453 16 6 | 7854            | 4716 12 0 | 8674            | 5163 4 6  | 8009            | 4822 15 6  | 8331            | 5020 1 0  | 8078            | 4745 1 0  | ..                   | 4597 2 0  | ..              | 3818 5 6  |
| Books at 1s. . . . .                      | ..              | 196 16 0   | ..              | 197 5 0   | ..              | 183 14 0  | ..              | 161 5 9   | ..              | 148 12 6  | ..              | 177 6 0   | ..              | 174 17 6   | ..              | 174 6 0   | ..              | 168 1 0   | ..                   | 153 16 0  | ..              | 140 17 0  |
| Shewing the Hall . . . . .                | ..              | 231 15 0   | ..              | 227 6 6   | ..              | 190 10 6  | ..              | 164 6 0   | ..              | 246 3 0   | ..              | *240 14 0 | ..              | *116 9 0   | ..              | *157 9 0  | ..              | *164 6 0  | ..                   | *102 19 0 | ..              | * 64 16 0 |
| Donations . . . . .                       | ..              | 669 18 0   | ..              | 159 18 0  | ..              | 121 18 0  | ..              | 47 13 6   | ..              | 107 8 9   | ..              | 55 14 6   | ..              | 46 0 0     | ..              | 71 11 0   | ..              | 160 15 0  | ..                   | 151 10 0  | ..              | 173 15 0  |
| Bank Interest and Discounts . . . . .     | ..              | ....       | ..              | 7 17 4    | ..              | ....      | ..              | 5 13 9    | ..              | ....      | ..              | 2 1 5     | ..              | 15 5 0     | ..              | 9 2 6     | ..              | 28 1 2    | ..                   | 12 3 2    | ..              | 41 11 8   |
| Music furnished to Festivals, &c. . . . . | ..              | ....       | ..              | ....      | ..              | ....      | ..              | 43 9 7    | ..              | 15 15 0   | ..              | ....      | ..              | ....       | ..              | ....      | ..              | ....      | ..                   | ....      | ..              | ....      |
| Choral Concerts . . . . .                 | ..              | ....       | ..              | ....      | ..              | ....      | ..              | ....      | ..              | 13 0 2    | ..              | ....      | ..              | ....       | ..              | ....      | ..              | ....      | ..                   | ....      | ..              | ....      |
| Balance of Reserved Fund . . . . .        | ..              | ....       | ..              | ....      | ..              | ....      | ..              | ....      | ..              | ....      | ..              | ....      | ..              | 228 11 10  | ..              | ....      | ..              | ....      | ..                   | ....      | ..              | ....      |
| RECEIPTS . . . . .                        | ..              | 6833 13 0  | ..              | 6498 9 4  | ..              | 5171 8 0  | ..              | 4876 5 1  | ..              | 5247 11 5 | ..              | 5639 0 5  | ..              | 5403 18 10 | ..              | 5432 9 6  | ..              | 5266 4 2  | ..                   | 5017 10 2 | ..              | 4239 5 2  |
| DISBURSEMENTS . . . . .                   | ..              | 4434 2 2   | ..              | 4825 17 3 | ..              | 4635 14 7 | ..              | 4428 1 5  | ..              | 5478 17 3 | ..              | 4818 0 5  | ..              | 4853 18 10 | ..              | 4482 9 6  | ..              | 4766 4 2  | ..                   | 4647 10 2 | ..              | 4342 14 7 |
| PROFIT . . . . .                          | ..              | 2399 10 10 | ..              | 1672 12 1 | ..              | 535 13 5  | ..              | 448 3 8   | ..              | ....      | ..              | 821 0 0   | ..              | 550 0 0    | ..              | 950 0 0   | ..              | 500 0 0   | ..                   | 370 0 0   | ..              | ....      |
| Loss . . . . .                            | ..              | ....       | ..              | ....      | ..              | ....      | ..              | ....      | ..              | 231 5 10  | ..              | ....      | ..              | ....       | ..              | ....      | ..              | ....      | ..                   | ....      | ..              | 103 9 5   |

\* Promenade Concerts.

DISBURSEMENTS.

|                                                 | 1824.    | 1827.     | 1830.     | 1833.    | 1836.     | 1839.    | 1842.      | 1845.     | 1848.     | 1852.     | 1854.     |
|-------------------------------------------------|----------|-----------|-----------|----------|-----------|----------|------------|-----------|-----------|-----------|-----------|
|                                                 | £. s. d. | £. s. d.  | £. s. d.  | £. s. d. | £. s. d.  | £. s. d. | £. s. d.   | £. s. d.  | £. s. d.  | £. s. d.  | £. s. d.  |
| Conductor . . . . .                             | 141 9 0  | 120 0 0   | 120 0 0   | 120 0 0  | 120 0 0   | 157 10 0 | 105 0 0    | 105 0 0   | 105 0 0   | 105 0 0   | 105 0 0   |
| Assistant to Sir George Smart . . . . .         | ....     | ....      | 10 10 0   | ....     | ....      | ....     | ....       | ....      | ....      | ....      | ....      |
| Assistant Conductor . . . . .                   | 52 10 0  | 30 0 0    | 30 0 0    | 21 0 0   | ....      | 105 0 0  | ....       | ....      | ....      | ....      | ....      |
| Shewing the Hall . . . . .                      | 14 8 0   | 64 15 5   | 80 6 9    | 61 19 3  | 80 11 6   | *115 4 0 | * 62 7 0   | * 70 12 6 | * 69 15 0 | * 53 5 6  | * 33 12 0 |
| Expenses on Sale of Books . . . . .             | 72 5 0   | 113 12 4  | 91 2 4    | 89 1 6   | 86 14 0   | 85 1 8   | 94 2 0     | 80 14 0   | 96 0 0    | 66 17 6   | 69 8 6    |
| Ball Expenses . . . . .                         | 154 19 6 | 226 14 9  | 269 17 5  | 190 0 6  | 196 1 1   | 234 4 8  | 200 12 3½  | 223 19 4  | 220 7 6   | 232 0 0   | 105 4 6   |
| Principal Vocalists . . . . .                   | 1060 3 7 | 1515 10 0 | 1084 16 0 | 924 0 0  | 1086 10 0 | 1069 5 0 | 1018 10 0  | 1142 10 0 | 1275 10 0 | 1245 0 0  | 1483 0 0  |
| Chorus Singers . . . . .                        | 313 17 6 | 434 13 0  | 514 14 0  | 526 7 0  | 568 2 6   | 505 11 0 | 531 0 0    | 478 8 0   | 683 14 0  | 583 16 0  | 627 16 0  |
| Instrumental Band . . . . .                     | 1036 9 6 | 1061 19 0 | 1086 0 0  | 1096 1 0 | 1186 7 0  | 1191 4 0 | 1198 7 6   | 1188 19 6 | 1228 4 0  | 1298 8 0  | 1117 14 6 |
| Fitting up St. Andrew's Hall . . . . .          | 797 12 4 | 595 10 0  | 592 14 1  | 442 18 8 | 479 2 4   | 325 10 7 | 384 18 8½  | 391 0 4   | 383 0 1   | 350 5 2   | 278 10 3  |
| Lighting the Hall . . . . .                     | 185 4 6  | 56 5 10   | 54 0 11   | 42 0 0   | 42 0 0    | 21 15 0  | ..         | ..        | ..        | ..        | ..        |
| Military or Police Guard & Attendance . . . . . | 56 8 3   | 45 8 0    | 41 15 0   | 22 5 0   | 20 10 7   | 42 11 0  | 43 3 0     | 58 2 6    | 54 0 0    | 51 18 6   | 42 16 6   |
| Journey Expenses . . . . .                      | 24 4 6   | 21 12 6   | ....      | ....     | ....      | ....     | ....       | ....      | ....      | ....      | ....      |
| Printing, Advertisements, &c. . . . .           | 193 4 1  | 148 16 2  | 150 7 3   | 168 6 2  | 265 15 8  | 197 13 8 | 160 16 3   | 143 12 7  | 159 15 11 | 206 6 10  | 233 3 5   |
| Purchase and Hire of Music . . . . .            | 106 6 7  | 166 4 9   | 294 19 11 | 208 19 1 | 305 11 3  | 75 1 0   | 159 4 4    | 87 8 6    | 79 19 10  | 55 0 6    | 73 6 5    |
| Rehearsal Expenses . . . . .                    | 23 18 6  | 67 15 0   | 36 1 7    | 35 2 10  | 12 0 3    | 94 10 11 | 143 4 1    | 37 14 6   | 61 6 6    | 70 4 0    | 26 18 6   |
| Orchestra Expenses . . . . .                    | 119 2 6  | 71 1 4    | 74 5 6    | 72 13 2  | 93 18 6   | 64 12 3  | 47 5 0     | 33 12 0   | 29 8 0    | 34 9 0    | 44 1 0    |
| Contingent Expenses . . . . .                   | 81 18 10 | 85 19 2   | 85 9 8    | 64 3 1   | 130 1 2   | 58 9 5   | 310 1 8    | 135 8 4   | 152 9 9   | 121 9 1   | 102 3 0   |
| Purchase of Instruments . . . . .               | ....     | ....      | 18 14 2   | 49 15 0  | 110 12 3  | ....     | ....       | † 3 8 8   | ....      | ....      | ....      |
| Choral Society, or Reserved Fund . . . . .      | ....     | ....      | ....      | 293 9 2  | 239 1 4   | 474 16 3 | 395 7 0    | 301 18 9  | 167 13 7  | 173 10 1  | ....      |
| Pedal Pipes, Organ, and Orchestra . . . . .     | ....     | ....      | ....      | ....     | 443 8 9   | ....     | ....       | ....      | ....      | ....      | ....      |
| Bank Interest . . . . .                         | ....     | ....      | ....      | ....     | 12 9 1    | ....     | ....       | ....      | ....      | ....      | ....      |
|                                                 | 4434 2 2 | 4825 17 3 | 4635 14 7 | 4428 1 5 | 5478 17 3 | 4818 0 5 | 4853 18 10 | 4482 9 6  | 4766 4 2  | 4647 10 2 | 4342 14 7 |

\* Promenade Concerts.

† Light Gold.

The want of correspondence between this Table and the sums stated in the Reports, is explained by the gross Receipts and Disbursements being in each instance particularized in the Table, whilst the Balances are sometimes taken in the Reports.





# Sums given to Charitable Institutions in the County and City.

| INSTITUTIONS.                                                                                              | 1833. |       | 1839. |       | 1842. |       | 1845. |       | 1848. |       | 1852. |       | TOTAL.     |       |
|------------------------------------------------------------------------------------------------------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|------------|-------|
|                                                                                                            | £.    | s. d. | £.    | s. d. | £.    | s. d. | £.    | s. d. | £.    | s. d. | £.    | s. d. | £.         | s. d. |
| West Norfolk and Lynn Hospital . . . . .                                                                   | 200   | 0     | 200   | 0     | 120   | 0     | 200   | 0     | 100   | 0     | 50    | 0     | 670        | 0     |
| Yarmouth Hospital . . . . .                                                                                | 200   | 0     | 200   | 0     | 120   | 0     | 200   | 0     | 75    | 0     | 50    | 0     | 645        | 0     |
| Norwich Dispensary . . . . .                                                                               | 37    | 7 0   | 50    | 0     | 40    | 0     | 50    | 0     | 50    | 0     | 40    | 0     | 267        | 7 0   |
| Eye Infirmary . . . . .                                                                                    | 37    | 7 0   | 50    | 0     | 40    | 0     | 50    | 0     | 30    | 0     | 20    | 0     | 227        | 7 0   |
| Blind Hospital . . . . .                                                                                   | 37    | 7 0   | 50    | 0     | 40    | 0     | 50    | 0     | 30    | 0     | 20    | 0     | 227        | 7 0   |
| Sick Poor Society . . . . .                                                                                | 50    | 0     | 50    | 0     | 40    | 0     | 50    | 0     | 30    | 0     | 20    | 0     | 190        | 0     |
| Lying-in Charity . . . . .                                                                                 | 50    | 0     | 50    | 0     | 50    | 0     | 50    | 0     | 30    | 0     | 20    | 0     | 100        | 0     |
| District Visiting Society . . . . .                                                                        | 50    | 0     | 50    | 0     | 50    | 0     | 50    | 0     | 30    | 0     | 20    | 0     | 100        | 0     |
| Association for Preserving Lives of Shipwrecked Mariners                                                   | 50    | 0     | 50    | 0     | 50    | 0     | 50    | 0     | 25    | 0     | 20    | 0     | 95         | 0     |
| Benevolent Society for decayed Tradesmen . . . . .                                                         | 20    | 0     | 20    | 0     | 20    | 0     | 20    | 0     | 20    | 0     | 20    | 0     | 20         | 0     |
| Total given to Charities, exclusive of Norfolk and Norwich Hospital . . . . .                              |       |       |       |       |       |       |       |       |       |       |       |       | £ 2542 1 0 |       |
| Balance received by Norfolk and Norwich Hospital from the first Festival in 1824 to that in 1852 . . . . . |       |       |       |       |       |       |       |       |       |       |       |       | £ 5518 1 9 |       |
| TOTAL GIVEN TO CHARITIES . . . . .                                                                         |       |       |       |       |       |       |       |       |       |       |       |       | £ 8060 2 9 |       |



ORATORIOS, &c., PERFORMED AT THE NORWICH  
MUSICAL FESTIVALS.

---

- 1824.—1. A Selection of Sacred Music, Mozart's Mass, and Coronation Anthem.  
2. The Messiah.  
3. A Selection from Handel and Haydn, &c.
- 1827.—1. Coronation Anthem, a Selection of Sacred Music, Haydn's Mass, and a Selection from Joseph.  
2. The Messiah.  
3. Jephtha, a Selection from Hummel's Mass and the Creation, Israel in Egypt, &c.
- 1830.—1. A Selection of Sacred Music.  
2. The Messiah.  
3. A Selection of Sacred Music.
- 1833.—1. The Dettingen Te Deum and the Last Judgment.  
2. The Creation.  
3. The Deluge and a Selection from Israel in Egypt.
- 1836.—1. The Redemption and a Selection of Sacred Music.  
2. The Creation and the Seventh Day  
3. The Christian's Prayer and Israel in Egypt.
- 1839.—1. Israel in Egypt and a Selection of Sacred Music.  
2. Calvary and a Selection of Sacred Music.  
3. The Messiah.
- 1842.—1. The Creation and a Selection of Sacred Music.  
2. The Fall of Babylon and a Selection of Sacred Music.  
3. Samson.
- 1845.—1. The Seasons.  
2. Calvary and a Selection of Sacred Music.  
3. The Messiah.
- 1846.—1. The Christian's Prayer, a Selection of Sacred Music, and the Creation.  
2. Elijah.  
3. Davidde Penitente and Israel in Egypt.
- 1852.—1. Israel Restored.  
2. Jerusalem.  
3. The Messiah.
- 1854.—1. Stabat Mater, 91st Psalm, and a Selection of Sacred Music.  
2. The Creation and Beethoven's Mass.  
3. Elijah.  
4. The Messiah.

Miscellaneous Concerts in the Evening Performances.

*National Training School for Music*  
A REPORT

ON

THE WEEK-DAY EVENING  
MUSICAL SERVICES FOR THE PEOPLE

HELD IN

BIRMINGHAM,

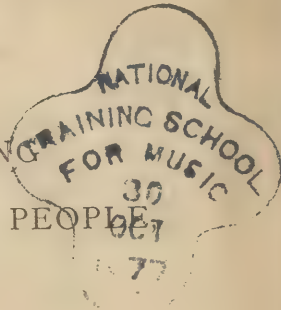
7 1877.

ADDRESSED TO SIR HENRY COLE, K.C.B.,

BY ALLEN EDWARDS,  
HONORARY SECRETARY. 2

BIRMINGHAM:  
PRINTED BY JOSIAH ALLEN, 74, SUFFOLK STREET.

*Price 4d. each, or 2d. if 25 Copies are taken for circulation.*







TO SIR HENRY COLE, K.C.B.

---

Sir,

I.—The Four Musical Services which were, a short time back, announced by you to be held as an experiment in Birmingham, as you stated in the prospectus, originated in a similar experiment tried in London. In February, 1868, four services were held at the Church of the Holy Trinity, Brompton, by permission of the Reverend Dr. IRONS, and they were actively promoted by the present DEAN OF MANCHESTER, the Rev. WILLIAM ROGERS, Rector of Bishopsgate, the Rev. J. KEMPE, Rector of St. James's, Piccadilly, and others who assisted in them. The church, which holds about 2,000 persons, was filled to overflowing on each occasion, and great numbers of those present, although quiet and orderly, showed evidently by their manner that they had never been in a church before. The primary object of the movement was, by the aid of singing, to draw the people from the public houses of the neighbourhood, and to provide in their places an elevating and rational delight.

II.—The Services which you originated in Birmingham were held at St. Luke's Church Bristol Road, St. Peter's Church Dale End, Holy Trinity Church Bordesley, and the Church of the Messiah Broad Street (Unitarian), respectively.

III.—I give a short detailed report of these services to show their practical results, and to afford such information as may enable the ministers and other authorities of churches and chapels to establish musical services themselves.

IV.—The Services were made known to the people by means of large placards placed in front of each of the churches, and worded as follows: "A Musical Service will take place in this Church on (here followed the date), at Eight o'clock. The Singing of Psalms and Hymns will be accompanied by Trumpets, Trombones, and Drums. All people are invited to come and sing. All seats are free." Window bills to the same effect were also issued, and small hand bills were circulated by means of house to house visitation. In the hand bills the people were invited to come *in their working clothes*

and sing. Both window bills and hand bills also stated that at the services, offerings of a penny and upwards would be received in aid of the expenses. Some few advertisements were inserted in the local newspapers, which also kindly gave further publicity to the movement by paragraphs and reports in their news columns.

V.—The first of the four services was held at St. Luke's Church, Bristol Road (The Rev. W. B. WILKINSON, Vicar), the parish of which numbers 12,000 souls, the great majority of whom are poor working people. The church will seat 900, but it is calculated that over 1,200 were present, the aisles being crowded in every part. Printed papers of hymns were placed in every pew and on every seat. The selection was as follows :

- I.—The Old Hundredth Psalm.
- II.—The Evening Hymn (*Tallis Canon*).
- III.—The Church's One Foundation (*Aurelia, Wesley*).
- IV.—O Come, all ye Faithful (*Adeste Fideles*).
- V.—Praise the Lord, ye Heavens adore Him (*Austria*).
- VI.—O Praise ye the Lord (*Hanover*).
- VII.—God Save the Queen.

The hymns were sung by the congregation with great earnestness and enthusiasm. The service was the usual Evening Service from the Book of Common Prayer, somewhat shortened, and an address of about twelve minutes' duration was delivered by the Rev. Canon BOWLBY, the Rector of St. Philip's. The service was considered by the Vicar, the Rev. W. B. WILKINSON, as in every way satisfactory and successful, and he announced that it would be repeated every Monday evening until further notice.\*

VI.—The first service at St. Peter's, Dale End, took place on the 13th September. The population of this parish is 3,600, the church will seat 1,400, and it is estimated that rather more than 1,500 were present, mostly working people, artisans, small shopkeepers, and such

\* The services at this church have been continued for three weeks. The Vicar writes, "Each week the number of the better class of persons attending the Musical Services decreases, their places being occupied by some of the very poorest of those who have not been in the habit of attending a place of worship. In many instances already good has resulted, and so much do the poor enjoy the services, that several have expressed a wish that they could have the opportunity of attending them every evening."

like. At this service the choir-master acted as a conductor, the result being that perfect time was kept by organist, instrumentalists, choir, and congregation. The Vicar, the Rev. ROBERT DELL, expressed his great pleasure at the success of the service, and has since repeated it every Thursday evening.

VII.—The first service at the third church which had adopted the movement was held on the 18th September, at Holy Trinity, Bordesley, of which the Rev. R. W. ENRAGHT, B.A., is the Vicar. His parish contains 12,000 souls, the church will seat 1,500, and certainly more than 2,000 must have been present, and at least another thousand were unable to gain admission; in fact, the crush was so great that the doors had to be closed twenty minutes before the service commenced. It is scarcely possible to imagine a *poorer class* of people in any church than was present on this occasion. The Vicar announced, as in the two former cases, that the service would be repeated every week until further notice. The hymns used at Holy Trinity and St. Peter's were the same as those used at St. Luke's.

VIII.—The fourth service of the first series was held at the Church of the Messiah, Broad Street (Unitarian)—the Rev. H. W. CROSSKEY, F.G.S. It is estimated that nearly 1,500 persons were present, the doors being closed as soon as the church was conveniently full. Hymns were specially printed, and they included an anthem—"It came even to pass" (Sir F. G. OUSELEY). Three other similar services are to be given in this church.

IX.—As regards the musical arrangements of the services, on each occasion there were present two trumpeters (cornets, B flat), two trombones (B flat tenor and G bass), and one drummer who presided over a pair of kettledrums. Each church was represented by its own organist and choir; and on each occasion there was about an hour's rehearsal before the service. The combination of instruments, organ, and voices was very impressive, especially in the rendering of "Praise the Lord, ye Heavens adore Him" (*Austria*), and the "Old Hundredth Psalm," the gradual crescendo given on the drums between the verses being particularly effective. The tunes of the first three services were taken from Dr. SULLIVAN's "Church Hymns," and Dr. SULLIVAN kindly wrote out the arrangements for the instruments. In the case of the Church of the Messiah,



the organist, Mr. W. ASTLEY LANGSTON, wrote out the parts for the instruments.

X.—The services lasted about an hour and a quarter each.

XI.—The financial results may be considered as highly encouraging. You guaranteed the expenses of the first four services, trusting to the offertories and to subscriptions from friends, and resolving that any surplus should be applied towards the establishment of a School for Music in Birmingham, or to Musical Scholarships; and I am happy to report to you that the receipts covered all expenses, and left a small balance towards the fund for Local or National Scholarships.

XII.—The expenses of the four services were as follows :

|                                          |   |   |   |   |   |
|------------------------------------------|---|---|---|---|---|
| Organists, by arrangement, 10s. 6d. each | - | - | 2 | 2 | 0 |
|------------------------------------------|---|---|---|---|---|

|           |   |   |   |   |    |   |   |
|-----------|---|---|---|---|----|---|---|
| Musicians | - | - | - | - | 13 | 0 | 0 |
|-----------|---|---|---|---|----|---|---|

£3. 5s. each time, viz. :

|                        |   |   |   |    |   |
|------------------------|---|---|---|----|---|
| 5 musicians, 10s. each | - | - | 2 | 10 | 0 |
|------------------------|---|---|---|----|---|

|               |   |   |   |    |   |
|---------------|---|---|---|----|---|
| Hire of drums | - | - | 0 | 10 | 0 |
|---------------|---|---|---|----|---|

|                         |   |   |   |   |  |
|-------------------------|---|---|---|---|--|
| Carriage of instruments | - | 0 | 5 | 0 |  |
|-------------------------|---|---|---|---|--|

---

|  |   |   |   |
|--|---|---|---|
|  | 3 | 5 | 0 |
|--|---|---|---|

|                                    |   |   |   |   |   |
|------------------------------------|---|---|---|---|---|
| Printing placards and window bills | - | - | 3 | 2 | 0 |
|------------------------------------|---|---|---|---|---|

|                                       |   |   |   |   |   |
|---------------------------------------|---|---|---|---|---|
| Advertising in three local newspapers | - | - | 5 | 4 | 0 |
|---------------------------------------|---|---|---|---|---|

Organization and administration—Expenses of

Sir HENRY COLE and the Honorary Secretary,

including fees to church keepers, postages,

travelling expenses, cabs, church cleaning,

|                 |   |   |   |   |    |   |    |
|-----------------|---|---|---|---|----|---|----|
| stationery, &c. | - | - | - | - | 11 | 9 | 10 |
|-----------------|---|---|---|---|----|---|----|

Printing—

|                        |   |   |   |   |   |
|------------------------|---|---|---|---|---|
| Setting type for hymns | - | - | 1 | 0 | 6 |
|------------------------|---|---|---|---|---|

|              |   |   |   |   |   |
|--------------|---|---|---|---|---|
| 4,500 copies | - | - | 5 | 3 | 6 |
|--------------|---|---|---|---|---|

|                                  |  |  |  |  |  |
|----------------------------------|--|--|--|--|--|
| 6,800 small hand bills, for pews |  |  |  |  |  |
|----------------------------------|--|--|--|--|--|

|                                |   |    |   |
|--------------------------------|---|----|---|
| and house to house circulation | 1 | 18 | 6 |
|--------------------------------|---|----|---|

|                                  |   |    |   |
|----------------------------------|---|----|---|
| 500 cards, issued by Sir H. COLE | 0 | 13 | 0 |
|----------------------------------|---|----|---|

Printing 1,000 papers of hymns,

specially for the Church of

|         |   |   |   |    |   |
|---------|---|---|---|----|---|
| Messiah | - | - | 1 | 10 | 0 |
|---------|---|---|---|----|---|

---

|  |    |   |   |
|--|----|---|---|
|  | 10 | 5 | 6 |
|--|----|---|---|

---

|     |   |   |
|-----|---|---|
| £45 | 3 | 4 |
|-----|---|---|

---

## XIII.—Receipts.

Offerories (chiefly made in copper) :

|                   |   |   |   |   |    |    |        |
|-------------------|---|---|---|---|----|----|--------|
| St. Luke's        | - | - | - | - | 11 | 7  | 0      |
| St. Peter's       | - | - | - | - | 6  | 19 | 8      |
| Holy Trinity      | - | - | - | - | 8  | 9  | 1      |
| Church of Messiah | - | - | - | - | 6  | 12 | 0      |
|                   |   |   |   |   |    |    | <hr/>  |
|                   |   |   |   |   |    |    | 33 7 9 |

## Subscriptions :

|                          |   |   |   |   |   |    |        |
|--------------------------|---|---|---|---|---|----|--------|
| Alderman AVERY           | - | - | - | - | 3 | 3  | 0      |
| A. FOLLETT OSLER, F.R.S. | - | - | - | - | 3 | 3  | 0      |
| Sir HENRY COLE, K.C.B.   | - | - | - | - | 3 | 3  | 0      |
| R. HEATHFIELD            | - | - | - | - | 2 | 2  | 0      |
| G. H. EVANS              | - | - | - | - | 1 | 1  | 0      |
| C. E. MATHEWS            | - | - | - | - | 1 | 1  | 0      |
| G. A. KNIGHTLEY HOWMAN   | - | - | - | - | 0 | 10 | 0      |
| F. F. BARHAM             | - | - | - | - | 0 | 10 | 0      |
| ALLEN EDWARDS            | - | - | - | - | 0 | 10 | 0      |
|                          |   |   |   |   |   |    | <hr/>  |
|                          |   |   |   |   |   |    | 15 3 0 |

Total receipts - - - 48 10 9

Total expenses - - - 45 3 4

Balance - - - 3 7 5

Less cost of printing this report - - -

Balance - - -

To be paid to Mr. CHARLES HARDING, Hon.

Secretary of the Local Scholarships for

National Training School Fund - - -

XIV.—It may be useful to state that the expense of a single service in a series, exclusive of preliminary expenses, is somewhat as follows :

|                                                 |   |   |   |   |   |   |       |     |
|-------------------------------------------------|---|---|---|---|---|---|-------|-----|
| Five musicians                                  | - | - | - | - | - | 3 | 5     | 0   |
| Organist                                        | - | - | - | - | - | 0 | 10    | 6   |
| Printing 1000 copies of new series of hymns,    |   |   |   |   |   |   |       |     |
| say                                             | - | - | - | - | - | 1 | 5     | 0   |
| Gratuities, gas, sundries, and advertising, say | - | - | - | - | - | 0 | 19    | 6   |
|                                                 |   |   |   |   |   |   | <hr/> |     |
|                                                 |   |   |   |   |   |   | £6    | 0 0 |

If to this amount be added, say £2. 10s. for organization and preliminary printing and advertising, the total, £8. 10s., would approximately represent the expense of the *first service* of a series.

XV.—The succeeding services which have been held at St. Luke's, St. Peter's, and Holy Trinity Churches have been satisfactory and encouraging, and bid fair to become regularly established. The movement also is being taken up by other churches and chapels in Birmingham, and it is confidently hoped that not only will the attendance at the churches and chapels of the town become very much larger, but that an impetus will have been given to the interest of the people in church music and singing which will doubtless be beneficial alike to places of worship in the district, whether they have adopted the musical service movement or not.

I am, Sir,

Your obedient servant,

ALLEN EDWARDS,

Honorary Secretary.

38, Edmund Street,  
Birmingham,

3rd October, 1877.



THE  
"BLACK SWAN,"



MISS ELIZABETH T. GREENFIELD,  
THE AMERICAN VOCALIST.



A BRIEF MEMOIR  
OF  
THE "BLACK SWAN,"  
MISS E. T. GREENFIELD,  
THE  
AMERICAN VOCALIST.

---

LONDON:

1853,



NOTE.—Miss GREENFIELD having been informed that a person of colour had visited London, and other European cities, and sung at HER MAJESTY'S Theatre, naturally desires to avoid the probability of any misunderstanding as to her identity, or confusion that might arise from *that* fact. Miss GREENFIELD therefore states *expressly*, that this is the *first time* she has ever visited these shores, or any other part of Europe, never having before left her native land.

Signed, ELIZABETH T. GREENFIELD.

London: April 23rd, 1853.

## MEMOIR OF THE "BLACK SWAN."

---

GENIUS belongs specially to no country, nation, race, or colour. The gift of Providence—it is scattered over the world, and at times, (and to comparatively only the few) in the form of peculiar talents, and often for special purposes, known alone to His omniscient eye. As exigences demand, *individuals* seem to be designated to achieve a good, and to advance a plan dimly seen by man, but always within the mind of Him, and of the supernal intelligences, who watch over the concerns, spiritual as well as temporal, of our whole race. Through the glorious and divine attributes of genius, wonders are effected, often in despite of opposition, prejudices, and wicked designs, which it is the duty and province of the good to countervail.

If the subject of this sketch has already acquired some just celebrity; and if, hereafter, she shall attain the goal that appears in prospect, surely she can never repose her success on birth, rank, education, social position, or any of those chance advantages, that more especially belong to her white sisters.

She may become the Prima Donna of the age, and the admiration of the world, and yet have little cause for self-adulation;—it will be God's own doings, and by instrumentalities, and for objects, that awaken but feebly the attention even of the thoughtful!

Born in bondage, Miss GREENFIELD belongs to a despised race, in *that* condition, in a land peculiarly blessed of Heaven, and in a country possessed of many generous and enlightened souls; and yet, where the force of education and powerful circumstances, even in this nineteenth century, still keep that race in bondage, and where no excellence of heart or mind has yet washed out those baneful prejudices! But the writer of this memoir, would be faithless to truth, were he to conceal the fact, that all over

the United States, *light* is gradually diffusing itself in this respect; there are myriads of champions, almost unconsciously arising there, and every where, whose labours must, in due time, produce their effects: and it is the province of the wise and good of every land to note and cherish them.

Miss GREENFIELD was born at *Natchez*, in the State of Mississippi, of slave parents; her father being a full African, and her mother of Indian and white extraction. When but one year old, her mistress, Mrs. Elizabeth Greenfield, a lady of Welch origin, removed to Philadelphia, taking with her all her other Slaves, a number of whom she had already manumitted, and had accompanied them to LIBERIA, to see them comfortably established in that colony. On her return from that mission of humanity, then in advanced years, she settled finally in Philadelphia, much beloved and respected; she there joined the Society of Friends, having freed all her Slaves, and among them the highly gifted subject of the present sketch. Several of them, however, would not leave her, and were permitted to continue with their kind mistress, of which ELIZABETH GREENFIELD was one—her special favourite, and warmly attached friend. In 1844, her mistress died, at the advanced age of nearly *One Hundred!* ELIZABETH was there to close her eyes, and perform her part in the funeral testimonies of an exalted veneration and love of her mistress. In the will of her mistress, opened shortly after, ELIZABETH was remembered by a substantial legacy, sufficient to make her comfortable for life; but the will was contested, and yet remains the subject of judicial investigation—when finally, Providence alone can tell! The causes of dispute as to this will, are not within our province; but sufficient is known to the writer to enable him clearly to see the workings of prejudice against the race!

Long prior to the death of her mistress, the “BLACK SWAN” had attained, in her limited circle, celebrity for her wonderful vocal powers; and she often soothed thereby the declining age of her who had been always as a mother. What would she not then have given for a good and willing instructor in the art of music. But, alas! such was not attainable for the *coloured* girl! No money would induce



a "Professor" to include a "Darkie" among his pupils. Such an admission would have jeopardized his professional success, even in that liberal and free city; and would have exposed teacher, as well as pupils, to excessive ridicule! Upon her own genius alone could she rely. Ambitious to acquire knowledge, she procured a guitar, on which, by ceaseless perseverance and indomitable energy, she overcame immense difficulties. At first, she taught herself crude accompaniments to her songs, and, gradually improving, became a very pleasant guitarist.

In the vicinity of her mistress' dwelling, in Philadelphia, there lived a physician, a most kind and enlightened man, whose accomplished daughter was most willing to hear ELIZABETH. In her, and her father Dr. Price, prejudices against race and colour found no response to those of the South and North—the daughter, a talented musician, had heard of the surprising cleverness of ELIZABETH GREENFIELD, and listened with delight one day to her songs, and then offered to accompany her on the piano. This was the *turning-point*—the critical moment of ELIZABETH's career. Her heart beat high, and her pulses were quickened as she stood in the richly furnished apartment, beside the full-toned instrument, and watched with intense pleasure the skill of the white and fairy-fingered young lady, now her patroness. Her voice was nearly overcome, at first, by her emotions—but the difficulty vanished before the generous encouragement of her gentle friend; she became inspired! and before she had finished, was delighted to find herself surrounded by the astonished inmates of the house, whose approach she had not observed.

The applause that followed this first essay before an intelligent little audience, gratified and amazed the vocalist as much as her auditors: she begged to be allowed to touch the instrument, which the fair owner, not only graciously permitted, but warmly invited her to come often, and promised she would teach her to play it—which promise Miss Price carefully observed—and taught her the rudiments of music. The little seed fell not on the barren rock; Miss GREENFIELD persevered, and now ventures before the en-



lightened and generous, with the humble offerings which the God of Nature has bestowed on her. Will they avail her before an audience in the Metropolis of the World?—her own heart responds “Yes.”

A short time before her mistress died, ELIZABETH had attained sufficient proficiency to become an object of some musical interest to the comparatively few who knew her, and was frequently invited to entertain parties by her vocal powers. She likewise often lent her aid in the promotion of various charities, and on benefit occasions. Early after the death of her mistress, and in consequence of the law suit, she found herself compelled to look about for some addition to her diminished means. Having some relatives and friends in the city of Buffalo, in the state of New York, she resolved to visit them, and at the same time to seek her fortune in some other way.

On a steamer, upon Lake Seneca, when in progress for Buffalo, Miss Greenfield had exhibited a little of her vocal abilities: it became whispered about the vessel, and the ladies, especially the admirable and philanthropic Mrs. General P——, observing Elizabeth’s guitar, requested her to sing—she complied, and so won upon them, as not to end before some six or more songs had been accomplished, to the delight of all on board. Before reaching Buffalo, ELIZABETH had many friends, and the kind Mrs. General P—— became the “BLACK SWAN’S” friend and patroness. She at once invited the songstress to her splendid mansion in Buffalo, and on hearing the simple story of our heroine, Mrs. P—— promptly advised her to adopt the musical profession as her means of fame and fortune, and of doing much good to others—especially to her benighted race.

During her visit a private soirée was given by that generous lady, to which all the *elite* of the town were invited. ELIZABETH acquitted herself so admirably, that in two days after, a card of invitation came to her through the public press, signed by the prominent gentlemen of Buffalo, requesting her to give a series of concerts. She complied, and by those concerts (certainly the most popular and fashionable ever given in Buffalo), Miss GREENFIELD’S reputation seemed

sufficiently in progress to perceive a brilliant future before her, if she "buried" not her "talents," and continued to cultivate the graces of the *heart*, equally with those of the bewitching art of music.

Miss GREENFIELD made her first public appearance in the early part of 1852. The "Press,"—that "living voice and oracle of our times," has sustained her fully. We now present only a few of its remarks:—

THE BLACK SWAN.—"She now reads the most difficult music with a readiness and precision that would do credit to a finished master, and possesses a power and cultivation of voice that surprises and confounds the listener. She sang before the Buffalo Musical Association yesterday afternoon, at Townsend Hall; and her performances were received with marks of approbation from the best musical talent in the city, that established her reputation as a songstress. Give the Black Swan the cultivation and experience of the fair Swede, or Madlle. Parodi, and she will rank favorable with those popular singers who have carried the nation into captivity by their rare musical abilities."—*Buffalo Express*.

THE BLACK SWAN.—"Her voice has a full round tone, and is of immense compass and depth. She strikes every note in a clear and well defined manner, and reaches the highest capacity of the human voice with wonderful ease, and apparently an entire want of exertion. Beginning with E in the *bass clef* she runs up the scale to C in the *treble clef*, and gives to each note its full power and tone. She commences at the highest note and runs down the scale with the same ease that she strikes any other lower note. The fact that she accomplishes this with no apparent exertion is surprising, and fixes at once the marvellous strength of her vocal organs. Her voice is wholly natural, and as might be expected, lacks the training and exquisite cultivation that belongs to the skilful Italian singer. But the voice exists, and as a famous maestro once said, 'it takes a hundred things to make a complete singer, of which a good voice is ninety nine.' If this be so, Miss Greenfield is on the very verge of excellence, and it remains for the public to decide whether she shall have the means to pursue her studies."

From Buffalo Miss GREENFIELD went to Rochester, in obedience to the following invitation.

THE BLACK SWAN.—“The undersigned having heard of the Musical ability of Miss Elizabeth Greenfield, of the city of Buffalo, and being desirous of hearing her sing in Rochester, request that she will give a public Concert in this city at an early day, and feel confident that it will afford a satisfactory entertainment to our citizens.”—Edward Scrantom, Levi A. Ward, H. A. Brewster, W. H. Perkins, D. M. Dewey, George Hart, H. S. Allis, Freman Clarke, Isaac Butts, D. T. Walbridge, E. Peshine Smith, L. Kelly, M. F. Reynolds, Alex. Grant, Edwin Scrantom, W. A. Reynolds, L. B. Swan, Llias Pond, O. L. Sheldon, Alex. Mann, Geo. Dutton, Jr. D. Perrin, James S. Bush, H. P. Stephens, John E. Morey, F. S. Rew, C. P. Dewey, L. R. Jerome, L. P. Beers, James S. Rush.

How great her success at Rochester was, may be gathered from the following notice published in that city.

THE BLACK SWAN.—“On Monday, Parodi in all her splendor, sustained by Patti and Strakosh, sang at Corinthian Hall, to half a house. Last night, Miss Greenfield sang at the same place to a crowded house of the respectable, cultivated, and fashionable people of the city. Jenny Lind has never drawn a better house as to character, than that which listened with evident satisfaction to this unheralded and almost unknown African Nightingale. Curiosity did something for her—but not all. She has merit, very great merit, and with cultivation, (instruction,) she will rank among the very first vocalists of the age. She has a voice of great sweetness and power, with a wide range from the lowest to the highest notes that we have ever listened to; flexibility is not wanting, and her control of it is beyond example, for a new and untaught vocalist. Her performance was received with marked approbation and applause from those who know what to applaud.”—*Rochester Paper*.

She afterwards visited Canada, and most of the New England States; also Ohio, and parts of Pennsylvania, and even Maryland—though a Slave State—but still full of kindness. In Baltimore, the metropolis of that state, she gave three concerts for charitable objects—the melioration of her coloured brothers and sisters; these proceeds were under the direction of the reverend clergy. In New York, Miss GREENFIELD had great apprehensions—that being the great theatre of the Abolition Controversy. Her concert, however, took place in the Metropolitan Hall of that city, the same in which Jenny Lind, Parodi, Sontag, Anna Bishop,



27, MARGARET STREET,  
CAYENDISH SQUARE.

THE BLACK SWAN, in appealing to the generosity of the British Public, assures them that the primary object of her visit to Europe is to accomplish herself in the science of Music, which professional friends earnestly counsel her to pursue, and which she embraces *con amore* with the contingent hope that by the exercise of her vocal faculties in a *more cultured* form, she may be able to achieve the great object of her life—the manumission of her coloured brethren from Slavery. She is sensible of the philanthropic spirit of the people of Great Britain, and feels confident that they will receive her appeal with that kindness and forbearance that ever characterizes them in the cause of true humanity.

The Black Swan, therefore, has the honour of informing the Nobility, Gentry, and Public, that she will shortly have the honour of appearing at a Grand Concert (the particulars of which will be announced) under distinguished patronage.

ELIZABETH T. GREENFIELD.

*London, May 1st, 1853.*



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&c., had so successfully appeared. The concert took place on Thursday evening, March 31, 1853, immediately before her departure for Europe; and the following is the opinion of the New York Press:—

THE BLACK SWAN.—“Whether the Roman satirist had some Ethiopian singer in his eye when he made this comparison, we will leave for the classical scholars among the abolitionists to determine; but rare as black swans were in Juvenal’s day, and equally rare as they are now, we have one in the city whom there is no little curiosity to see and hear. The *Black Swan*, for the African prima donna is known to us by no other name, proves to be no myth, but a most substantial entity of ebony flesh and blood, possessing a voice which those who have heard it pronounced to be both remarkable and beautiful. She is, we hear, truly an American artist, being the daughter of a Negro father, by an Indian mother. We hear that it has been apprehended by some of those who have influence over her movements, that she might not, perhaps, be well received if she announced a concert here. No fear could be more unfounded: her *soirées* would be thronged by good humored thousands. That we have heard the Swedish Nighingale, and the Irish Swan, is the very reason why we should hear the Black Swan. There’s not a Yankee in York that would’t ‘swan to a man’ than we should.”—*Courier and Enquirer*, N. Y., March 18, 1853.

THE BLACK SWAN.—“The musical celebrity known under this *sobriquet*, and who has created some sensation throughout the cities of the Union, has come to pay this metropolis a visit, and to give a personal exhibition of the existence of this much questioned *rara avis in terris*. She has paid a visit to Madame Alboni, who is said to have expressed a very high opinion of the vocal talents of Miss Elizabeth Greenfield, for that is the name of the lady. She purposes, we understand, giving a concert in this city, previous to embarking for England, where she is destined to create an overwhelming sensation. The Black Swan is a lady of magnificent proportions, vieing with, if not excelling in this regard, the great Alboni herself. She is some twenty-five years of age, and, in addition to her vocal powers, is gifted with a dark, highly-polished ebony countenance, with large black eyes, and a nose of the true African type. She is said to possess some musical talent—playing on the piano and guitar very passably—and a double voice of extraordinary sweetness. This latter gift is so well defined that she can sing the “Brindisi,” for instance, first in a male, and then in a

female voice, and none of her hearers could believe, if they did not see her, that both were by the same person. England, however, is her ground at present. "Uncle Tom's Cabin" will pave her way with gold, and she will be *fêted* and caressed, as that philanthropic people know how to *fête* swart Africans. We wish her a glorious time of it."—*New York Herald*.

The following are from the *Cincinnati Enquirer*, Ohio and *Springfield Post*, Massachusetts.

THE BLACK SWAN.—"We publish from the *Cincinnati Enquirer*, a highly complimentary notice of the vocal powers of the "Swan."

"We were present at her first concert, and can speak advisedly and impartially of her power. In compass, her voice is the most extraordinary we have ever heard, being fully satisfied that it possesses the astonishing range of 27 notes. When it is remembered that 16 notes, or two octaves, is considered a good compass, we cannot but be surprised that this person possesses within one note of three octaves and one half. So full and mellow are the lower notes, that it is difficult to believe they proceed from a woman, they are more like the baritone of a well cultivated male voice. The chief characteristic of the voice is its natural sweetness; in this quality it will compare with that of our best singers. "Home, sweet home" was as beautifully rendered as we remember to have ever heard it. We fully agree with many others, that cultivation cannot fail to render the "Black Swan" one of the first singers."

THE BLACK SWAN.—"The papers are filled with the praises of this celebrity, (Miss Greenfield,) and she attracts crowded houses everywhere. She sings at Concert Hall, in this place, this (Wednesday) evening. The Springfield (Mass.) *Post* says:

"The skin of the Ethiopian may be changed, and the leopard's spots also, but it can't be 'rubbed out' that the Black Swan is a trump. She took all the tricks last night, winning the game completely. The public, before hearing her, had a very indefinite idea of what she was; but after the first song there was no longer any doubt. It was amusing to behold the utter surprise and intense pleasure which were depicted on the faces of her listeners; they seemed to express—'Why, we see the face of a black woman, but hear the voice of an angel, what does it mean?' It certainly is astonishing, and we were astonished with the rest. Her voice is

of extraordinary compass; the tone clear, rich, and full; and the execution very tasteful.

"Even with the memory of Jenny Lind, Catherine Hayes, and Parodi, fresh within us, we cannot but record our opinion that Miss Greenfield is a singer of extraordinary merit, who will yet win a fame scarcely second to any cantatrice in the world, and with every step she takes in public, we shall look to see fresh laurels on her ebon brow."

THE BLACK SWAN.—"The concert on Saturday evening was fully attended by the most respectable class of our city. We never saw a better audience together here. They were highly pleased indeed, and every thing passed off to the entire satisfaction of all. The Swan possesses a remarkable voice, having a compass of twenty-seven notes, commencing from the lowest note of the baritone, and extending to C. in alt. Her musical education is acknowledged deficient, but as it is, she excels any singer that we have ever heard, save the *late* Jenny Lind. 'On the Banks of the Guadalquivir,' was sung better by her than we ever heard it, notwithstanding it is Mad. Bishop's favorite, and one in which she excels. The *role* in this piece is considered the most difficult of any song, excepting the gems from Lucrezia Borgia. Miss Greenfield's voice needs cultivation, and then she will rank far above any vocalist that ever appeared in this country."—*Daily Morning News*.

THE BLACK SWAN.—"Metropolitan Hall was unmistakably full last evening, with an audience drawn together by the novel character of the entertainment. Miss Greenfield's reception was very favourable, though occasionally the applause was mingled with ill-mannered laughter, from certain individuals who were more nice in matters of colour than in those of tone. Escorted on the stage by a young, white gentleman, the Swan, who is a stout, good-looking coloured woman, of about twenty-five years of age, received her bouquets and frequent encores with a propriety of demeanor that operated decidedly in her favor. About her musical achievements we cannot say much. At present, her voice, though of extraordinary compass, lacks cultivation; but we should not be surprised if her intended three years' study abroad should put her on a level with the most celebrated *prima donna* of a different complexion. She seems much more at home in her upper than in her lower notes. We noticed this in the drinking song from Lucrezia



Borgia, where her voice made a descent, at once so deep and so sudden, that the audience laughed out with surprise and amazement." April 1, 1853.—*Evening Post*.

THE BLACK SWAN.—"The concert of this new candidate for the favor of the musical world must have been profitable to her; for Metropolitan Hall was filled as if Sontag or Alboni had been the attraction. Though there were not so many gay toilets as we are in the habit of seeing on such occasions, a very large portion of the throng consisted of ladies.

The Black Swan appeared after two introductory pieces. Coming forward very modestly, almost timidly, she was received with hearty and prolonged applause, which, however, did not quite overpower a sound of gentle good natured laughter which ran through the room. She is a fine looking Negress of about thirty years of age. Her voice is a very deep contralto of unusual compass. So low is its range, in fact, that in ordinary music she uses only its middle and highest registers, which show in excess that attenuation of tone always found in the upper part of contralto voices, and which may be noticed in a degree even in the singing of the peerless contralto now performing at Niblo's. The Black Swan's voice is agreeable in quality, and many of its inflections indicate a certain feeling on the part of the singer. She is, however, even far less cultivated than we expected to find her; she having yet to learn to deliver her voice, and her scale passages being given without the slightest articulation of successive notes, but with a continuous sound, such as is produced by running the finger up a violin string. The Swan was heartily applauded after each performance, and was recalled after having retired from the stage. She was not left without floral honors. We understand that it is her intention to prosecute her vocal studies in Europe, under the best masters; they will find her voice to be one of rare occurrence. She will first give some concerts in England, where the effect of Mrs. Stowe's book cannot fail to prove a very valuable auxiliary to her pecuniary success." April 1, 1853.—*Morning Courier and New York Enquirer*.

*From the New York Herald, April 1, 1853.*

THE BLACK SWAN took her first public flight in this city last evening, in a concert given by her at Metropolitan Hall. The occasion was a novel and interesting one, and as novelty is the one thing needed to draw a crowd here, the consequence was that the hall was densely thronged. The audience, however, could hardly

be described as fashionable, the ladies being very considerably in the minimum. However, the deficit in matter of fashion was amply made up for in numbers, and it was easy to see, from the good humor depicted on the countenances of all, that the matter was looked upon as decidedly the best joke of the season. All birds of the same plumage as the "Black Swan" were very arbitrarily excluded from the gathering, a notice in the advertisements and bills particularly calling attention to the arrangement, that no coloured persons would be admitted to the concert, as no provision was made for their accommodation.

The "Swan," on making her appearance on the platform, was most vehemently applauded, and seemed herself to be a little non-plussed by the unexpected warmth of her reception. She was timidly led forward to the front of the stage by a little white representative of the *genus homo*, who seemed afraid to touch her even with the tips of his white kids, and kept the "Swan" at a respectful distance, as if she were a sort of biped hippopotamus. The audience laughed at the attitude of the gentleman usher, and still applauded with all their might. At length complete silence was established to catch the first notes of the Swan's music, as she sang the ballad, "Sweetly o'er my senses stealing." Her natural sweetness of voice at first astonished and captivated her hearers; but, as she proceeded, the defects of her execution, partly caused, we think, by want of confidence, became apparent; yet still she concluded amid universal applause.

Again she appeared and sang the English version of the "Brindisi," from "Lucrezia Borgia,"—"Come, let us be happy together:" and in this she exhibited the wonderful compass of her voice, comprising the tenor, baritone and bass notes. She again received great and continued plaudits, and a few bouquets. A general call for an *encore* followed, and the Swan, with much condescension, came out, took her seat at the piano, and sang, in an exquisite bass voice, the ballad, "When the stars shine in the quiet sky." The other pieces set down in the programme for her, were—the sacred song, "Sound the trumpet," the ballad, "Then you'll remember me," and a very appropriate *finale*, when considered in the light of the lady's colour, namely, the *cavatina* "Like the gloom of night retiring."

Miss Greenfield, the *alias* of the "Black Swan," is a fine looking woman, of low stature, but most magnificent roundabout proportions. She was dressed simply and neatly, in a low-body blue silk dress, with a deep lace collar, and wore some white flower

ornaments in her hair. Her *toute ensemble* was, if not captivating, at least pleasing. The ladies, as usual, criticised her appearance, and her performances very minutely, and we were struck with the appositeness of one lady's remark, who said she admired the Swan most because she had "so much pluck, and was, in fact, such a charming singer."

It would appear that there had been fears entertained that some unpleasant transaction might occur, which would change the character of the concert, as a very large posse of police was in attendance in the hall, under the superintendence of the chief. However, we were pleased to find that no attempt was made to disturb the propriety of the proceedings, nor do we believe that such an intention could have existed on the part of any one: besides the performances, in chief of the Swan herself, Mr. Stephen Leach contributed the singing of a few ballads, and a pretty little Mademoiselle Ida L'Ecluse, executed, in a neat style, some concerted pieces on the piano."

The following correspondence between the Black Swan and some coloured clergymen in this city, will be found curious and interesting:—

NEW YORK, March 30, 1853.

MISS ELIZABETH GREENFIELD,

The undersigned profoundly regret that themselves and their numerous coloured friends in the city are denied the privilege of attending your concert at the Metropolitan Hall, to-morrow evening.

That they may not be left with the present painful impression, they hereby respectfully request, if consistent with your engagement, you will be so kind as to repeat your concert on Monday evening, the 4th of April, at the Broadway Tabernacle. Should you decline further benefit for yourself, we would suggest that the proceeds, after paying expenses, be divided between the Home for Aged Coloured persons and the Coloured Orphan Asylum.

J. W. C. PENNINGTON,

Pastor of Prince Street Presbyterian Church.

CHARLES B. RAY,

Pastor of Bethesda Congregational Church, Wooster-street.

J. P. CAMPBELL,

Pastor of the A. M. C. Church, Second-street, N. Y.

HENRY M. WILSON,

Pastor of Immanuel Presbyterian Church, Cottage-place, near Bleeker-street, city of N. Y.

DEMPSEY KENNEDY,

Pastor of Zion Methodist Episcopal Church.

SAMPSON WHITE,

Pastor of Zion Baptist Church.

P.S.—We enter into this arrangement with the distinct understanding that the concert, if repeated, will be public, and that no one shall be excluded who complies with the terms.

NEW YORK, March 31, 1853.

GENTLEMEN—I received your kind letter inviting me to sing at a concert previous to my visit to Europe, at which the coloured people of this city



might have an opportunity of hearing me sing. I regret that you have been debarred from attending the concert to be given at the Metropolitan Hall, this evening; but it was expressly stated in the agreement for the use of the hall, that such should be the case. I will with pleasure sing for the benefit of any charity that will elevate the condition of my coloured brethren, as soon as the necessary arrangements shall be completed for the same, which must necessarily be arranged for an early day, as I shall take my departure for Europe on the 6th proximo. With sincere respect.

(Signed,) ELIZABETH T. GREENFIELD.

To Revs. J. W. C. Pennington, Chas. B. Ray, J. P. Campbell, Henry M. Wilson, Dempsey Kennedy, and Sampson White.

THE BLACK SWAN.—“Metropolitan Hall was as full as on the nights of the Lind, Sontag, and Alboni concerts, last evening, on the occasion of the appearance of *The Black Swan*, who was received with the most flattering applause, on her *debut* on the platform, and was in the same way sustained throughout the evening, in everything she did. There is an old proverb, which was illustrated by the Swan, for *she* certainly is “not so black as she is painted;” the dangerotypes, and woodcuts, and lithographs, by no means giving an idea of her colour. She is a dark mulatto, quite stout, with a broad, full face, genuine negro features, including the feet, hair, and hands, and was dressed *à la* Jenny Lind, with deep lace cape over a brocade dress, made with short sleeves; without any ornament, excepting a bunch of white flowers in her crispy hair. Her courtesy was easy and graceful, and she appeared quite self-possessed throughout. She was led on and off the platform by a young (white) gentleman and was rewarded with bouquets at intervals, which she acknowledged becomingly.

She sang a simple song, by Bishop, on first appearing, quite creditably. It gave her no great opportunity for display, and presenting no difficulties, exposed her to no danger of failure. The first impression was, of course, quite favourable. Her next essay was the famous “Brindisi,” in the *Lucrezia*, in which she introduced some curious effects, descending at the close to a note of almost inconceivable depth—“deeper than ever plummet sounded,” indeed in our hearing. With this exception, the song was evenly and correctly sung, and without any particular mark of inferiority or superiority. An audience, blindfolded, at the opera, might have passed it over as well enough in its place. Her next effort was in oratorio, and she gave an aria, accompanied by the piano, that was evidently written with a trumpet obligato, (by Himmell we believe,) and in this she exhibited the fact that she has good natural powers of voice, but without the slightest scientific cultivation; a black diamond, in the rough, and without the least polish. In the rather difficult cavatina, “Like the gloom of night retiring,” she showed some proofs of more careful study, accomplishing some of the ornate passages with more skill than she had previously displayed during the evening. On the encore of the first song she gave, she seated herself at the piano, and sang a familiar ballad, (“The stars are in the quiet sky,”) or something of that sort, in a



voice so entirely different from anything we ever heard before, that we cannot pretend to describe it. It was, we may say, a falsetto voice reversed; as much too low for a woman's, as most of the falsettos we have heard proved too high for a man's. It was, indeed, an extraordinary performance."—*Morning Express*.

At Buffalo, Miss GREENFIELD had become acquainted with Madame Alboni, who greatly admired her voice, and gave her useful and friendly hints. But to show our British readers how deep and bitter are the prejudices against the race, even in the great and prosperous city, New York, some friends of Miss GREENFIELD desired to procure a private box at the Italian Opera, at Niblo's Gardens, in order that Miss GREENFIELD might have the pleasure and advantage of hearing, undisturbed, the famed songstress of the age—but all in vain! But the citizens of Buffalo, hearing of her intended visit to Europe, tendered her a complimentary concert, for the purpose of adding somewhat to her now needed means, for that visit; and they addressed to her the following letter. The concert took place on the 7th of March, and was eminently successful.

*Complimentary Benefit to Miss ELIZABETH T. GREENFIELD.*

Having learned that Miss Greenfield is about to visit Europe on a musical tour, as well as with a view to the artistic improvement of her vocal powers, the undersigned take the opportunity of tending to her a complimentary benefit, prior to her departure, as a testimonial in favor of her unprecedented natural powers of voice; and also as an earnest of the due appreciation by our fellow citizens generally, of the liberal aid rendered by her on a former occasion, to one of the most worthy objects of charity in our city. And we trust that the announcement of a concert in our city by Miss Greenfield, will be responded to by a full house, on the occasion.

*Signed by upwards of a hundred of the principal Citizens.*

Miss GREENFIELD has just arrived in London,—the acknowledged Metropolis of the world, not in mere *population*, but in all the refined arts—in all the noble sciences—in all that grace and energise an exalted life. What shall be her destiny here is yet wholly in the *future*: but she hopes for the patronage she may merit; and she feels assured *colour* will not prove an obstacle, nor will hatred of slavery—odious as it ever must be—be their sole motive; she invokes, and may need, all the generous sympathies, her peculiar case may merit.

THE END.



THE  
"BLACK SWAN"

WILL SHORTLY HAVE THE HONOR OF MAKING HER FIRST

APPEARANCE IN LONDON.

MAY, 1853.





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National Training School for Music.

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FOURTH

GENERAL REPORT.

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EASTER 1881.

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KENSINGTON GORE, LONDON, S.W.



# FOURTH GENERAL REPORT,

EASTER, 1881.

The Committee of Management have the honour to submit, for the information of the Founders of Scholarships and Subscribers generally, the following brief Report on the condition and proceedings of the School during the past year.

## I. Official, Administrative, and Professional Staffs.

### 1.--COMMITTEE OF MANAGEMENT.

*President*—H.R.H. THE DUKE OF EDINBURGH. K.G., &c.

| INTERESTS REPRESENTED.                                        | NAMES OF REPRESENTATIVES.                                                                                                                         |
|---------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>Her Majesty's Commissioners for the Exhibition of 1851</i> | H.R.H. Prince Christian, K.G., &c.<br>Sir Wm. G. Anderson, K.C.B., &c.<br>F. J. Bramwell, Esq., F.R.S., &c.                                       |
| <i>The Society of Arts</i>                                    | Sir Henry Cole, K.C.B., &c.<br>Henry Doulton, Esq.                                                                                                |
| <i>The Corporation of the Royal Albert Hall</i>               | H.R.H. The Duke of Edinburgh, K.G., &c.<br>Lord Clarence Paget, K.C.B., &c.                                                                       |
| <i>Donor of the School Buildings—The City of London</i>       | Charles J. Freake, Esq.<br>The Right Hon. The Lord Mayor.                                                                                         |
| <i>Former Hon. Secretary</i>                                  | Alan S. Cole, Esq.                                                                                                                                |
| <i>Music Publishers</i>                                       | Thomas Chappell, Esq.<br>C. Barry, Esq. (London).<br>John Bath, Esq. (City Corporation).<br>W. Timbrell Elliot, Esq. (Merchant Taylors' Company.) |
| <i>Representatives of Scholarships</i>                        | Mrs. Freake. (Mrs. Freake.)<br>Charles Morley, Esq. (London.)<br>Richard Peyton, Esq. Birmingham.)<br>Henry E. Rensburg, Esq. (Liverpool.)        |

## 2.—ADMINISTRATIVE STAFF.

*Finance Committee.*Sir William G. Anderson, K.C.B., *Chairman and Treasurer.*

Sir Henry Cole, K.C.B.

C. J. Freake, Esq.

Allan S. Cole, Esq.

*Registrar*—The Rev. J. Richardson, M.A.*Clerk*—Mr. G. H. Barnes.*Hon. Physician*—W. M. Whistler, Esq., M.D., &c.*Hon. Surgeon*—Lennox Browne, Esq., F.R.C.S.E., &c.*Lady Superintendent*—Mrs. Thurston Thompson.*Financial Officer*—Mr. J. Richards.*Bankers*—Messrs. Coutts and Co., Strand.

OFFICE HOURS, from 10 to 5.

## 3.—PROFESSIONAL STAFF.

*Principal*—ARTHUR SULLIVAN, ESQ., Mus. Doc., Cantab & Oxon.

| OFFICES.                                                     | MEMBERS OF THE STAFF.                                                                                                                             |
|--------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>Board of Professors.</i>                                  | { Arthur Sullivan, Mus. Doc., etc.<br>John Stainer, M.A., Mus. Doc., etc.<br>Ernst Pauer.<br>Albert Visetti.<br>J. T. Carrodus.                   |
| <i>Professors of Harmony, Counter-point, and Composition</i> | { Arthur Sullivan, Mus. Doc., etc.<br>John Stainer, M.A., Mus. Doc., etc.<br>J. F. Bridge, Mus. Doc., etc.<br>E. Prout, B.A.<br>William C. Alwyn. |
| <i>Professors of Organ</i>                                   | { John Stainer, M.A., Mus. Doc., etc.<br>J. F. Bridge, Mus. Doc., etc.                                                                            |



| OFFICES.                              | MEMBERS OF THE STAFF.                                                                                                           |
|---------------------------------------|---------------------------------------------------------------------------------------------------------------------------------|
| <i>Professors of Pianoforte</i> -     | Ernst Pauer.<br>Franklin Taylor.<br>John F. Barnett.<br>Arthur O'Leary.<br>Stephen Kemp.<br>Eaton Fanning.<br>Edith Jerningham. |
| <i>Professors of Singing</i> -        | Albert Visetti.<br>J. B. Welch.<br>Signora E. Mazzucato.                                                                        |
| <i>Professors of Violin</i> -         | J. T. Carrodus.<br>J. Earnshaw.                                                                                                 |
| <i>Conductor of Choral Class</i> -    | Eaton Fanning.                                                                                                                  |
| <i>Professor of Violoncello</i> -     | Edward Howell.                                                                                                                  |
| <i>Professor of Italian</i> -         | Signor E. Mazzucato.                                                                                                            |
| <i>Professor of Clarionet</i> -       | Henry Lazarus.                                                                                                                  |
| <i>Professor of Flute</i> -           | John R. Radcliffe.                                                                                                              |
| <i>Director of Orchestral Class</i> - | Fredk. H. Cowen.                                                                                                                |
| <i>Professional Examiners</i> -       | Sir Michael Costa.<br>Sir Julius Benedict.<br>Sir George Elvey.<br>Professor Ella.<br>Mr. Charles Hallé.<br>Dr. John Hullah.    |

## II. Scholars and Private Students.

The body of Scholars has undergone some slight changes during the year; e.g. seven Scholars have resigned their Scholarships; viz, four to devote themselves entirely to their profession, one in order to prosecute his studies in Italy, one from failing health, and one has forfeited her Scholarship by irregularity of attendance and by failure to comply with the Rules of the School. Three of these vacated Scholarships have been conferred on new Scholars, one of them has been cancelled by the Founders for want of means to continue it, and three are still vacant.

The number of Scholarships is now, therefore, ninety-two, of which twenty-three are held by males, sixty-six by females, and three, as has been already said, are vacant. The complete list of Founders, together with the names of the Students who hold their Scholarships, are given in the table following :

LIST OF FOUNDERS OF SCHOLARSHIPS AND THEIR SCHOLARS.

*1.—Royal Founders and Scholars.*

| FOUNDERS.                                       | SCHOLARS.        |
|-------------------------------------------------|------------------|
| HER MAJESTY THE QUEEN -                         | Eugène d'Albert. |
| H.R.H. THE PRINCE OF WALES                      | Minnie E. Webbe. |
| H.R.H. THE DUKE OF EDINBURGH                    | Eva P. Pidcock.  |
| H.R. & I.H. THE DUCHESS OF<br>EDINBURGH - - - - | Hélène Heale.    |

*2.—Other Founders and Scholars.*

|                              |                                                                                                                       |
|------------------------------|-----------------------------------------------------------------------------------------------------------------------|
| ARTS, the Society of - - -   | { Eugénie Bénard.<br>Frederick W. E. Crook.<br>Percy Mull.<br>Elizabeth Turner.                                       |
| Do. do. Members of - -       | { Walter G. Alcock.<br>Catherine Sandwith.<br>Monimia Twist.                                                          |
| ASHFORD and VICINITY - -     | { James Lauder.                                                                                                       |
| BARRY and CAUSTON, MESSRS. - | { Mary B. Strange.<br>Ellen S. Atkins.<br>Mary J. Blower.<br>Henry R. Crompton.<br>Florence M. Donaldson.             |
| BIRMINGHAM - - - -           | { Eleanor M. Farnol.<br>Frederick C. Harrod.<br>Ada M. Porter.<br>Alice W. Sherwood.<br>Helen Synyer.<br>Emily Walker |

| FOUNDERS.                      | SCHOLARS.              |
|--------------------------------|------------------------|
| BISHOPGATE, Ward of - - -      | Matilda E. Hughes.     |
| BRADFORD - - - - -             | Fred. Cliffe.          |
|                                | Charles Marshall.      |
| BRISTOL, Mr. S. Morley, M.P. . | Clara L. Ross.         |
| CAMPBELL, Mr. Colin M. - -     | James C Forrester.     |
| CHAPPELL, Mr. T. - - -         | Ernest G. A. Fowles.   |
| CINQUE PORTS—                  |                        |
| Dover - - - - -                |                        |
| Sandwich { Mr. H. A. Brassey,  | Florence N. Norris.    |
| { M.P. - - -                   | Amy E. Cooper.         |
| { Town of - - -                | Theresa H. Beney.      |
| CLOTHWORKERS, the Company of - | Charlotte E. Cobb.     |
|                                | Edith A. Wood.         |
| COTTON, Mr. Alderman, M.P. -   | Bessie Cox.            |
| CRIPPLEGATE, Ward of - - -     | Edward T. Sweeting.    |
| FIELD, Mr. Barclay - - -       | John H. Blower.        |
| FISHMONGERS, the Company of -  | Florence C. Creese.    |
|                                | Marian E. Steuart.     |
| FITZROY, Lord Frederick - - -  | Francis C. Woods.      |
|                                | Elizabeth M. Coghlan.  |
| FREAKE, Mrs. - - - - -         | Florence Gilbert.      |
|                                | Henry Hollis.          |
|                                | Eugénie Sturmfels.     |
|                                | Marion L. Wardroper.   |
| HALIFAX - - - - -              | Sarah A. Chappel.      |
|                                | Herbert F. Sharpe.     |
|                                | Marie Arnstein.        |
| LIVERPOOL, - - - - -           | Isabella Crawford.     |
|                                | Marianne M. Jones.     |
|                                | Leonora F. Simpson.    |
|                                | Annie Ward.            |
|                                | Frank Moir.            |
|                                | Florence Cole.         |
|                                | Josephine Cravino.     |
| LONDON, the City Corporation - | Lucy C. B. Goss.       |
|                                | Christina E. Ferguson. |
|                                | Edward W. Parfitt.     |
|                                | Ada B. Roberts.        |
|                                | Adela Schäfer.         |

| FOUNDERS.                                             | SOHOLARS.           |
|-------------------------------------------------------|---------------------|
| LONDON, the City Corporation - {                      | Ellen Shirley.      |
| LONDON and MIDDLESEX, two<br>former Sheriffs of - - - | Ann N. Story.       |
| MERCERS, the Company of - {                           | Evelyn B. Gibson.   |
| MORLEY, Mr. Charles - - -                             | Anne A. Glen.       |
| MORLEY, Mr. Howard - - -                              | Rebecca Watson.     |
| MORRISON, Mr. Frank - - -                             | Nina Roche.         |
| NELSON, Mr. . . . - - -                               | James C. Bennett.   |
| NEWRY, The Viscount - - -                             | Lucy Riley.         |
| NORTHAMPTON - - - - -                                 | Alice M. Menzies.   |
|                                                       | Joseph Tapley.      |
|                                                       | Dora Hickson.       |
| NORTHUMBERLAND - - - {                                | Louisa C. East.     |
|                                                       | Dora H. Emerson.    |
|                                                       | Isabella Hall.      |
|                                                       | Helen Macleod.      |
| NOTTINGHAM—                                           |                     |
| The Town of - - - - -                                 | Edith R. Marriott.  |
| Mr. S. Morley, M.P. - - -                             | James F. Walenn.    |
| NOVELLO'S - - - - -                                   | Grace E. Maile.     |
| ROTHSCHILD, Messrs. de - {                            | Lily V. Stark.      |
| SADDLERS, The Company of -                            | Sophia E. Hudson.   |
| SASSOON, Mr. R. D. - - -                              | Emily P. Brickwell. |
| SIM, Executors of the late Mr. J. C.                  | Benjamin B. Young.  |
| SKINNERS, The Company of -                            | Henry L. Balfour.   |
| STONE, The late Mrs. D. H. -                          | Florence M. Warman  |
|                                                       | Mabel Bourne.       |
| TAYLORS, the Company of {                             | William Hodge.      |
| Merchant - - - - -                                    | Mary E. Thomas.     |
|                                                       | Adelaide Thomas.    |
| VINTNERS, The Company of -                            | Frank N. Abernethy. |

Arrangements having been made for the admission of Private Students for periods of not less than one year, on payment of £40 a year in advance, there have been admitted of that class during the year now ended ten females and four males. Such Students are entitled to the same privileges, are taught by the same Professors in



the same classes, and are subject to the same discipline as the Scholars. Previous to admission their musical abilities are tested by Examination.

The following Scholars, having completed the periods of study for which they originally entered, now retire from the School, most of them to devote themselves to the duties of the profession for which they have been preparing themselves, and all taking with them Certificates of Merit according to their respective qualifications, viz :

| SCHOLARS.                     | SCHOLARSHIPS HELD BY THEM.                |
|-------------------------------|-------------------------------------------|
| Alcock, Walter G. ... ..      | Members of the Society of Arts            |
| Atkins, Ellen ... ..          | Birmingham, Town of                       |
| Blower, John H. ... ..        | Mr. Barclay Field's                       |
| Blower, Mary Jane ... ..      | Birmingham, Town of                       |
| Cliffe, Fred. ... ..          | Bradford, Town of                         |
| Cox, Bessie ... ..            | Mr. Alderman Cotton's                     |
| Cravino, Josephine ... ..     | Corporation of the City of London         |
| Crompton, Henry R. ... ..     | Birmingham, Town of                       |
| d'Albert, Eugène F. C. ... .. | H. M. THE QUEEN'S                         |
| East, Louisa C. ... ..        | Northumberland, County of                 |
| Emerson, Dora H. ... ..       | do. do.                                   |
| Gilbert, Florence ... ..      | Mrs. Freake's                             |
| Hall, Isabella ... ..         | Northumberland, County of                 |
| Harrod, Fred. C. ... ..       | Birmingham, Town of                       |
| Heale, Hélène ... ..          | H.R. & I.H. THE DUCHESS OF<br>EDINBURGH'S |
| Hodge, William ... ..         | Merchant Taylors'                         |
| Hughes, Matilda E. ... ..     | Ward of Bishopsgate                       |
| Macleod, Helen ... ..         | Northumberland, County of                 |
| Maile, Grace ... ..           | Messrs. de Rothschild's                   |
| Marshall, Charles ... ..      | Bradford, Town of                         |
| Mull, Percy ... ..            | Society of Arts                           |
| Pidcock, Eva P. ... ..        | H.R.H. THE DUKE OF EDINBURGH'S<br>K.G.    |
| Sherwood, Alice W. ... ..     | Birmingham, Town of                       |
| Shirley, Ellen ... ..         | Corporation of the City of London         |
| Simpson, Leonora F. ... ..    | Liverpool, Town of                        |

| SCHOLARS.                    | SCHOLARSHIPS HELD BY THEM.    |
|------------------------------|-------------------------------|
| Strange, Mary B. ... ..      | Messrs. Barry's and Causton's |
| Sturmfels, Eugénie E. ... .. | Mrs. Freake's                 |
| Turner, Elizabeth A. ... ..  | Society of Arts               |
| Walker, Emily ... ..         | Birmingham, Town of           |
| Walenn, James F. ... ..      | Messrs. Novello's             |
| Wardroper, Marion ... ..     | Mrs. Freake's                 |
| Watson, Rebecca ... ..       | The Mercers Company's         |
| Webbe, Minnie E. ... ..      | H.R.H. THE PRINCE OF WALES'S  |

### III. Attendance, Conduct, and Studies.

The *Attendance* of the Scholars, save in cases of sickness, continues to be regular and punctual; and their *General Behaviour* is very satisfactory.

The *Instruments* and *Subjects* of study are, of course, substantially the same as they were at the time of the issue of the last Report. At present fifty-seven Students are cultivating the Piano as their principal subject of study; thirty-two, Singing; fourteen, the Violin; five, the Organ, and one, the Flute. The *Pianists* take Singing, Violin, Organ, Clarionet, or Violoncello for their second studies; while the *Vocalists*, *Violinists*, and *Organists* are compelled to study the Piano. All the Students continue to attend the Harmony and Choral Classes, the vocalists attend the Italian Classes, and all those who are competent for it have instruction in Counterpoint and Composition. An Orchestral Class has been established and placed under the direction of Mr. F. H. Cowen. It embraces all those Students who play upon Orchestral Instruments, and meets for practice two hours per week. During certain Terms there are periodical Concerts in which all the Scholars in turn take part.

#### IV. Terms of Study, and Examinations.

The period embraced by the present Report includes three School Terms, viz: the Midsummer and Christmas Terms of 1880, and the Easter Term of 1881.

At the end of the Midsummer Term the Fourth Annual Examination of the Students took place in the West Theatre of the Royal Albert Hall. The Professional Examiners included Sir Michael Costa, Sir Julius Benedict, Sir George Elvey, and Mr. Charles Hallé. Mr. Hullah and Professor Ella being too ill to attend, the Committee of Management, at the suggestion of Dr. Sullivan, the Principal of the School, invited Messrs. Otto Goldschmidt and Henry Leslie to join the Board of Examiners, and these gentlemen courteously accepted the invitation. Owing to some unfortunate want of understanding between the Authorities of the School and the Examiners, the Examination, though going on for two days, was not formally conducted; and in a Report which the Examiners made to H.R.H. The Prince of Wales, it was admitted that the Examination which had been held was not an Examination in the strict sense of the word, and neither fair nor advantageous to Master or Pupil. Under these circumstances it was arranged that another Examination of a more strict, formal, and searching character should be held at the earliest convenience of the Examiners.

The Ordinary Terminal Examination for the Christmas Term was held in the School on Saturday, Monday, and Tuesday, the 18th, 20th, and 21st days of December. It was conducted by Drs. Sullivan and Stainer who had the assistance of the Board of Professors and of several other Professors. It extended to the Principal Subjects of Study, to Modulation, Sight Reading, Figured Bass Reading, Playing from Vocal Score, Playing from Full

Score, and transposing Song Accompaniments. On this Examination Dr. Stainer reports :—

The examination on this occasion was directed to a class of subjects in which the Scholars had not been hitherto tested, namely, transposition at sight, playing from figured bass, from full score, &c. The results shewed that a considerable amount of proficiency had been attained by the majority of Students, although the novelty of the test caused so much nervousness, especially among the younger Pupils, that the task of the Examiners was not easy.

In all Examinations on these special subjects it will be found that players on polyphonic instruments, such as the piano and organ, attain the highest standard ; players on string instruments a less degree of proficiency, whilst vocalists rarely master them to any marked extent.

In the Examination of the *Principal Studies* of the Scholars, the results were favourable. The signs of improvement in execution and taste, anxiously watched for by the Examiners, were not deficient, although some few pupils proved that they never could rise above a medium standard of proficiency, owing to their want of natural talent.



The results of the Examination are shewn in the following list.

## FOURTH ANNUAL EXAMINATION.

CLASS LIST, CHRISTMAS, 1880.

*Arranged in Alphabetical Order.*

### FIRST CLASS.

Abernethy, Frank  
Alcock, Walter G.  
Atkins, Ellen  
Balfour, Henry L.  
Barton, William J.  
Bénard, Eugénie E. L.  
Beney, Theresa  
Bennett, John C.  
Blower, John H.  
Blower, Mary J.  
Bourne, Mabel  
Brickwell, Emily  
Chappell, Sarah  
Cliffe, Fred.  
Cox, Bessie  
Cravino, Josephine  
Creese, Florence.  
Crook, Fredk. W. E.  
d'Albert Eugène  
Emerson, Dora

Farnol, Eleanor  
Forrester, James  
Fowles, Ernest  
Gibson, Evelyn  
Gilbert Florence  
Glen, Annie E.  
Griffin, Richard  
Heale, Hélène  
Hodge, William  
Hollis, Henry W.  
Hudson, Sophia  
Jones, Marianne M.  
Maile, Grace  
Marriot, Edith  
Marshall, Charles  
Menzies, Alice  
Moir, Frank L.  
Mull, Percy  
Parfitt, Edward

Pidcock, Eva  
Porter, Ada  
Riley, Lucy  
Roche, Nina  
Ross, Clara  
Sharpe, Herbert  
Simpson, Leonora  
Story, Anne N.  
Sturmfels, Eugénie  
Sweeting, Edward  
Thomas, Mary  
Thomas, Adelaide  
Turner, Elizabeth  
Twist, Monimia  
Walker, Emily  
Ward, Annie  
Wardroper, Marion  
Woods, Francis  
Young, Bicknell B.

### SECOND CLASS

Arnstein, Marie  
Cobb, Charlotte  
Cole, Florence  
Cooper, Amy  
Crawford Isabella  
Crompton, Henry R.  
Donaldson Florence M.

East, Louisa C.  
Ferguson, Christiana  
Hall, Isabella  
Hickson, Dora  
Hovey, Mary  
Hughes, Matilda  
Lauder, James

Macleod, Helen  
Norris, Florence  
Roberts, Ada B.  
Strange, May  
Warman, Florence  
Watson, Rebecca

### EXAMINED BUT NOT CLASSIFIED.

Coghlan, Elizabeth M. | Schäfer, Adela | Tapley, Joseph

### ÆGROTANT.

Goss, Lucy  
Harrod, Fred. C.  
Sherwood, Alice

Shirley, Ellen  
Steuart, Marion  
Synyer Helen

Walenn James F.  
Webbe, Minnie E.  
Wood, Edith A.

### SCHOLARSHIPS VACANT.

- i. Bradford, Town of
- i. Society of Arts, Members of

Towards the end of the Easter Term 1881 arrangements were made at the request of H.R.H. The Prince of Wales, for holding the Examination which had been ordained by the Committee of Management at the termination of the Examination held last Midsummer. The interest which The Prince of Wales felt in the School, as the suggested nucleus of the proposed Royal College of Music, led His Royal Highness to appoint a body of Examiners himself and to give them instructions for the formal discharge of their duties. The names of the Examiners, the nature of the duties imposed upon them, and the result of their work, are set forth in the following Report on the Examination.

## REPORT.

Private and Confidential.

ROYAL ALBERT HALL,

*April 23, 1881.*

TO HIS ROYAL HIGHNESS

THE PRINCE OF WALES, K.G.

MAY IT PLEASE YOUR ROYAL HIGHNESS,

We, the undersigned, having been commissioned by your Royal Highness to make a thorough examination of the work of the National Training School for Music, have the honour to report that we have endeavoured to carry out your Royal Highness's commands.

We have received every possible assistance in this examination from the Principal, Vice-Principal, Registrar, and the Staff of Professors.

At one of the preliminary meetings we came to the following resolution:—

“That all Students of the National Training School, of more than one year's standing, should be subjected to the forthcoming examination.”

The examinations were held at the Royal Albert Hall, and also in the Training School, on March 28, 29, 30. 31;

April 1, 4, and 5, in Pianoforte, Singing, Violin, Wind Instruments, Organ, Harmony, Counterpoint and Fugue, and Composition.

According to a return made by the Registrar, the number of Students at present in the School is as follows :

|                            |   |   |      |
|----------------------------|---|---|------|
| Class A. Scholars—Females. | . | . | 61   |
| Males                      | . | . | 26   |
|                            |   |   | — 87 |

NOTE.—Three Scholarships are vacant.

|                                   |   |                 |
|-----------------------------------|---|-----------------|
| Class B. Private Students—Females | . | 14              |
| Males                             | . | 6               |
|                                   |   | — 20 Total, 107 |

*In Class A.* Five scholars were not presented, having been less than a year in the school; 1 scholar was excused attendance; 5 scholars were unable to attend on account of illness.

*In Class B.* (Private Students). Two only were presented for examination, viz., Thomas E. Turrell and Bertha Turrell, both of New Zealand, and destined for the musical profession. Eighty-one Students were examined by us in principal studies.

### PIANOFORTE.

On March 28 and 30, the Pianoforte Students were examined. All the Examiners were present, SIR JULIUS BENEDICT in the chair.

Forty-four Students presented themselves, with results, in some cases, excellent; in others, very good, and good; and the remainder, fair.

We would call attention to Eugène d'Albert, 17 years of age, Herbert F. Sharpe, 20 years, and Adelaide L. Thomas, 20 years, as having exhibited, in proportions difficult to define, the highest qualities of Executive Artists.

In the next degree, we would name (in alphabetical order) the following :

|                    |                     |                 |
|--------------------|---------------------|-----------------|
| Frank N. Abernethy | Ernest G. A. Fowles | Anne M. Story   |
| Eugénie Bénard     | Lucy Goss           | Mary B. Strange |
| Theresa Beney      | Hélène Heale        | Edward Sweeting |
| Mabel Bourne       | Edith Marriot       | Mary Thomas     |
| Fred Cliffe        | Charles Marshall    | Monimia Twist   |
| Florence Cresse    | Eva P. Pidcock      | Emily Walker    |
| James C. Forrester | Nina Roche          |                 |

NOTE.—Alphabetical order is used in all instances in the list of Students commended.

## HARMONY, COUNTERPOINT AND FUGUE, COMPOSITION.

On March 29 and April 5, examinations were made in Harmony, Counterpoint and Fugue, and Composition.

In Harmony, and Counterpoint and Fugue, the Examiners were :

|                     |  |                  |  |            |
|---------------------|--|------------------|--|------------|
| Sir Julius Benedict |  | Sir George Elvey |  | Mr. Leslie |
| Mr. Cusins          |  | Mr. Hullah       |  |            |

The Compositions were examined by :

|                     |  |            |
|---------------------|--|------------|
| Sir Julius Benedict |  | Mr. Cusins |
| Sir Michael Costa   |  | Mr. Leslie |

In Harmony all the students of the Institution were examined. The papers, in many cases, were well done ; in others, but fairly. In Counterpoint and Fugue they were weak. This most important branch merits more consideration than would appear to have been given to it.

In Composition the following students distinguished themselves, those marked with an asterisk shewing exceptional proficiency :

| <i>1st Class.</i>  | <i>2nd Class.</i>  |
|--------------------|--------------------|
| John H. Blower     | Henry L. Balfour   |
| Fred Cliffe        | *Mabel Bourne      |
| *Eugène d'Albert   | *Sophia E. Hudson  |
| Hélène Heale       | *Eva P. Pidcock    |
| Charles Marshall   | Edward Parfitt     |
| *Herbert F. Sharpe | Edward Sweeting    |
|                    | Adelaide L. Thomas |

In Composition it is only just to mention that some of the other students presented work which did little credit to the school.

## SINGING.

March 31 was devoted to examination in Singing. All the Examiners were present, SIR MICHAEL COSTA in the chair. Twenty students presented themselves.

We would call attention to the good singing of

|                   |  |                 |
|-------------------|--|-----------------|
| Josephine Cravino |  | Grace Maile     |
| Sophia F. Hudson  |  | Ellen Shirley   |
| Marianne M. Jones |  | Minnie E. Webbe |



Also, for their good intonation, and distinctness of utterance, to

Mary Blower  
John Blower  
Eleanor C. Farnol  
Evelyn B. Gibson

Annie Eliza Glen  
Elizabeth A. Turner  
Marion L. Wardroper

There was observable in the execution of some of the students an abuse of "portamento," resulting both in an uncertainty of intonation and in want of attack.

But on the whole, it is only just to record that much good work has been done in this department.

Miss Annie Marriot, Mr. Frank Boyle, and Mr. Frederic King, late students of the School, are already before the public. They were not heard at this examination, but having regard to their numerous appearances at many leading concerts, the Examiners gladly take note of the credit thereby reflected on the Institution.

#### VIOLIN, WIND INSTRUMENTS, ORGAN.

On April 4 all the Examiners were present. The examination included Violin and Wind Instruments, Mr. W. G. CUSINS in the chair; Organ, SIR GEORGE ELVEY in the chair; and the Solfeggio Class, Mr. HULLAH in the chair.

Twelve Violin students presented themselves.

The performances of Edward W. Parfitt, and Lucy E. Riley, were really admirable, displaying talent of a very high order.

The Examiners wish to commend Sarah H. Chappell and Frederick W. E. Crook. Florence Donaldson, Katherine Sandwich, Annie Ward, and Bertha J. Turrell, may also be mentioned as giving promise.

The execution of the students was generally distinguished by good tone and intonation. We think, however, that their bowing is somewhat restrained, and their style, in consequence, occasionally deficient in breadth.

The single Flautist, Harry W. Hollis, distinguished himself by great purity of tone and excellent execution.

The Organists, four in number, who were heard under great disadvantages, both as to instrument and locality were, on the whole, fairly satisfactory.

In the Solfeggio class, the ladies sang the opening scene from Gounod's "Mireille," and the "Glory," from Arthur Sullivan's "Light of the World."

The Examiners selected the "Dies Iræ" from Cherubini's "Requiem in C minor," as a test of reading at sight. In this the male students took part.

The performances were very satisfactory, but we are surprised that in a Solfeggio class the practice of solfaing is not in use.

It should here be stated that every student, on completing the examination in the subjects of First Study, had to read at sight, with results on the whole thoroughly satisfactory to the Examiners.

## SECOND STUDIES.

On April 1, the examination of Second Studies (i.e. Studies beyond the respective principal studies of the scholars) took place.

The following Examiners, Mr. CUSINS, SIR GEORGE ELVEY, Mr. GOLDSCHMIDT, and Mr. LESLIE, were present, Mr. CUSINS being Chairman.

The result was most creditable. Some few of the scholars are almost as good in these as in their principal studies, and many of them deserve much praise.

Thirty-five students were heard.

|            |     |     |     |     |    |
|------------|-----|-----|-----|-----|----|
| Pianoforte | ... | ... | ... | ... | 16 |
| Violin     | ... | ... | ... | ... | 2  |
| Clarionet  | ... | ... | ..  | ... | 1  |
| Organ      | ... | ... | ... | ... | 9  |
| Singing    | ... | ... | ... | ... | 7  |

—35

The following merit special commendation :—

| PIANOFORTE.       |                   |
|-------------------|-------------------|
| Marie Arnstein    | Lucy E. Riley     |
| Henry L. Balfour  | Ellen Shirley     |
| Annie Eliza Glen  | Bertha J. Turrell |
| Sophia E. Hudson  | Francis C. Woods  |
| Marianne M. Jones |                   |

## ORGAN.

Walter Alcock  
Theresa H. Beney  
Emily Brickwell

Ernest G. A. Fowles  
Edward Sweeting

## CLARIONET.

Thomas E. Turrell. Very deserving.

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Having detailed the particulars of these examinations which occupied never less than five hours on each day, we deem it our duty to state that we consider the principle of competitive examinations for scholarships lasting more than one year should be thus far modified: that annual examinations should be made, with a view to ascertaining whether the student enjoying the distinction and the emoluments of a Scholarship, has shown sufficient aptitude, zeal, and talent, to justify a continuance of it.

To one other point which has been brought out by the recent examination, the Examiners beg leave respectfully to call the attention of your Royal Highness.

In a school of this high class, extending its curriculum over five years, the Examiners venture to recommend that every student should have the opportunity of entering—at all events for a time, and if it be only as a listener—the Class of the Principal Professor of the Department.

The Prospectus of the National Training School justifies such an expectation in specifying the Principal Professors of Studies, and yet there are students who have remained for three, four, and even five years under the same masters, without ever obtaining the advantage of any other tuition in their principal study.

In summing up the general results, the Examiners have to express their great satisfaction with them, subject, of course, to the remarks appended to the individual report of each department.

They consider that the school has done, and is doing, much good work. It would be a national misfortune if it did not continue its operations. The examiners hope that those occupying the leading position in its direction will spare no efforts to secure that great desideratum, a Musical and Dramatic Conservatorium, which shall be the central home for all that is most talented and artistic in Great Britain and its Dependencies.

The Examiners trust they may be allowed to recommend that, for the future, the Principal shall be placed in such an independent position as will enable him to regard the School as his paramount duty.

We have the honour to remain,

SIR,

Your Royal Highness's most humble and devoted Servants,

HENRY LESLIE, *Chairman.*

JULIUS BENEDICT, Knt.

MICHAEL COSTA, Knt.

W. G. CUSINS.

GEORGE J. ELVEY, Knt., Mus. Doc.

OTTO GOLDSCHMIDT.

JOHN HULLAH, LL.D.

Whilst agreeing with the whole Report, I beg to differ with regard to the paragraph on page 6, beginning with the words "The Prospectus," and ending with the words "principal study."

JULIUS BENEDICT.

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## V. Position and Prospects of the School.

The Committee of Management having been informed that the Executive Committee acting with His Royal Highness the Prince of Wales on behalf of Musical Education in England would not be in a position to take over the School, as part of the proposed Royal College of Music, at Easter 1881, the period when the present Scholarships expire, it was resolved at a meeting held on the 13th November 1881, that it was desirable to continue the School for one year pending the granting of the Charter, and that application should be made to the



Founders of Scholarships and other Subscribers to renew their Subscriptions for that period.

In pursuance of this Resolution the following appeal was issued by H.R.H. the Duke of Edinburgh.

KENSINGTON GORE,

LONDON, S.W.,

*29th November, 1880.*

1.—The Committee of Management of this School beg to remind the Founders of, and Subscribers towards, its Scholarships that the period of five years for which the School was originally designed to work on a voluntary basis will expire at Easter, 1881.

2.—The Promoters of the scheme for the discovery and free culture of decided musical talent had in view the ultimate foundation of an Institution which should do for musical education in England what is done for it in France, Italy, Belgium, Germany, and Austria by the Conservatoires of Paris, Milan, Brussels, Munich, Leipzig, Stuttgart, and Vienna: an Institution wherein the musical talent of this country might be fostered and developed without the necessity and the expense of attending foreign schools—an Institution in which our musically-gifted youth might regularly graduate, under the direction of eminent and responsible Professors, in all the branches of both the Art and the Science of Music, and whence might be drawn a large portion of the Artists and the Teachers to whom the Nation must eventually look for its musical gratifications, and for the instruction of its young.

3.—The necessity of such an Institution had long been most acutely felt, and had at various times been urged on the attention of successive Governments by musical authorities of great eminence. But as Government made no decisive step towards the establishment of such a School, this Committee joined the Society of Arts in taking the initiative, and having obtained a suitable building, and a certain number of Free Scholarships for five years, the National Training School for Music was opened for study shortly after Easter, 1876.

4.—As Music had then for some time been a recognised subject of Elementary Instruction, on account of which payments were made by the Education Department, it was confidently anticipated that a School founded upon the principle of affording a Free Education in Music to persons of marked talent must, at no remote period, come under the management and control of the State. Cherishing this anticipation continually, the Committee opened negotiations in 1878 which were designed to lead to such connection with the State, and at the same time to place the Institution on a solid, permanent, and largely extended basis. These negotiations are still progressing, and will, it is confidently hoped, shortly issue in the accomplishment of the objects which the Committee have always had at heart.

5.—But in the meantime it has become evident to us that however speedily and favourably such negotiations may terminate, it would not be possible to inaugurate and organise the said New Institution by Easter next, the time when the responsibilities of the Committee will naturally expire together with the period for which the School as a Voluntary Institution was founded.

6.—Under these circumstances the Committee of Management have found themselves face to face with the very serious question whether they should take it upon themselves to close the School at Easter next, or make the necessary effort to continue it on its present basis for an additional year, viz., until Easter 1882, by which time it is assumed that any Institution for Musical Education which the State may countenance will be in full working order.

7.—After much earnest and careful deliberation it was felt that to interrupt the historical continuity of the School while the aforesaid negotiations are in progress, to disband its loyal and eminent staff of Directors and Professors, to destroy its admirable organization, to disperse its promising body of Scholars, and so to risk all the difficulties, disadvantages, and the serious expense of having to reconstruct and reorganize any National Music School of the future *de novo*, was a course of action which they would not be justified in pursuing.

8.—The Committee therefore adopted the alternative of once more appealing to you, their founders and supporters, for

means to continue the School for another year, and at a meeting recently held unanimously passed the following resolutions :—

I.—That it is desirable to continue the School for one year, pending the granting of the Charter to the Royal College of Music.

II.—That immediate application be made for the renewal of One Year's Subscriptions in accordance with the foregoing resolution.

9.—You are, therefore, respectfully but earnestly solicited to be good enough to continue your annual contribution to the School for another year, viz., from Easter, 1881, to Easter, 1882, and to fill up and return to us, in care of the Registrar of the School, the enclosed form.

(Signed) ALFRED,

*President of the Committee of Management.*

The appeal resulted in the renewal of sixty-three Scholarships, the foundation of eight new ones, and the contribution of £510 10s. in new subscriptions. These resources together with the balance in hand amply suffice to keep the School going for another year; and the Professors without exception having expressed their willingness to continue their respective services, the prospects of the School for the coming year are very satisfactory.

## VI. Donations and Loans.

Three framed Engravings on Musical Subjects have been generously presented to the School by H.R.H. The Duke of Edinburgh. The Corporation of the Albert Hall continue most munificently to permit the School to use one of their Theatres for Choral and Orchestral Practice and for Examinations. The great firms of Pianoforte Manufacturers, Messrs. John Broadwood and Sons, Messrs. Chappell, Messrs. Collard, and Messrs. Kirkman, also still most liberally afford us the gratuitous use of their excellent pianofortes.

*Statement of Accounts to Easter, 1881.*

Cr.

£19,673 9 1

W. G. ANDERSON, Treasurer.  
J. RICHARDS, Financial Officer.



## APPENDICES.

## No. 1.

## FIRST ANNUAL EXAMINATION.

## CLASS LIST, EASTER 1877.

*Arranged in Alphabetical Order.*

## FIRST CLASS.

|                         |                    |                     |
|-------------------------|--------------------|---------------------|
| Balfour, Henry L.       | Heale, Hélène      | Riley, Lucy         |
| Bradwen, Gertrude S. J. | Hodge, William     | Thomas, Adelaide L. |
| Cliffe, Fred            | King, Frederic     | Thomas, Mary        |
| Cox, Bessie             | Marriott, Annie A. | Walker, Emily       |
| d'Albert, Eugène F. C.  | Marshall, Charles  |                     |
| Glen, Annie E.          | Pidcock, Eva P.    |                     |

## SECOND CLASS.

|                       |                    |                       |
|-----------------------|--------------------|-----------------------|
| Alcock, Walter G.     | East, Louisa C.    | Sharpe, Herbert F.    |
| Bénard, Eugénie E. L. | Gibson, Evelyn B.  | Shirley, Ellen        |
| Beney, Theresa H.     | Goss, Lucy         | Sidley, Clarence      |
| Bourne, Mabel C. H.   | Hickling, Amy      | Simpson, Leonora      |
| Boyle, Frank          | Hudson, Sophia E.  | Sturmfels, Eugénie E. |
| Brickwell, Emily P.   | Jefford, Robert    | Turner, Elizabeth A.  |
| Chappell, Sarah A.    | Jones, Marianne M. | Twist, Monimia        |
| Cole, Florence H.     | Maile, Grace       | Warman, Florence M.   |
| Cosford, Eliza        | Mundella, Emma W.  | Watson, Rebecca       |
| Cravino, Josephine    | Parfitt, Edward W. | Weller, Emily         |
| Davis, Charlotte R.   | Roche, Nina        |                       |

## THIRD CLASS.

|                      |                 |                  |
|----------------------|-----------------|------------------|
| Dove, Frederic S.    | Lauder, James   | Storey, Ann N.   |
| Fowles, Ernest G. A. | Macleod, Helen  | Strange, May B.  |
| Hughes, Norah        | Roberts, Ada B. | Sweeting, Edward |
| Hughes, Matilda E.   |                 |                  |

## \*EXAMINED BUT NOT CLASSIFIED.

|                     |                      |                     |
|---------------------|----------------------|---------------------|
| Barker, Ada M.      | Emerson, Dora H.     | Mull, Percy         |
| Bennett, James C.   | Ferguson, Christiana | Norris, Florence N. |
| Cooper, Amy E.      | Forrester, James C.  | Ward, Annie         |
| Creese, Florence C. | Hall, Isabella       | White, May L.       |

## ÆGROTANT.

|                   |                      |                       |
|-------------------|----------------------|-----------------------|
| Fussell, Sarah J. | Thacker, Ada         | Webbe, Minnie E.      |
| Harding, Gertrude | Thompson, Emily A.   | Westmacott, Marion S. |
| Leemmon, Alice M. | Wardroper, Marion L. | Woods, Francis C.     |

*\*These Scholars have been too recently admitted to the School to be Classified.*

## No. 2.

## SECOND ANNUAL EXAMINATION.

## CLASS LIST, MIDSUMMER 1878.

*Arranged in Alphabetical Order.*

## FIRST CLASS.

|                         |                    |                    |
|-------------------------|--------------------|--------------------|
| Alcock, Walter G.       | Farnol, Eleanor M. | Marshall, Charles  |
| Balfour, Henry L.       | Glen, Annie E.     | Mundella, Emma     |
| Beney, Theresa H.       | Goss, Lucy         | Pidcock, Eva P.    |
| Boyle, Frank            | Heale, Hélène      | Sharpe, Herbert F. |
| Bradwen, Gertrude S. J. | Hodge, William     | Thomas, Mary       |
| Cliffe, Fred            | Hudson, Sophia     | Walker, Emily      |
| Cox, Bessie             | Maile, Grace       | Webbe, Minnie E.   |
| d'Albert, Eugène        | Marriott, Annie A. |                    |

## SECOND CLASS.

|                     |                    |                       |
|---------------------|--------------------|-----------------------|
| Arnstein, Marie     | Fussell, Sarah J.  | Simpson, Leonora F.   |
| Atkins, Ellen       | Gibson, Evelyn B.  | Storey, Ann N.        |
| Barker, Ada M.      | Hickling, Amy      | Sturmfels, Eugénie E. |
| Bénard, Eugénie L.  | Hughes, Norah      | Sweeting, Edward      |
| Bennett, James C.   | Jones, Marianne M. | Thacker, Ada          |
| Bourne, Mabel C. H. | Lauder, James      | Thompson, Emily A.    |
| Brickwell, Emily P. | Macleod, Helen     | Turner, Elizabeth A.  |
| Chappell, Sarah A.  | Mull, Percy        | Twist, Monimia        |
| Cobb, Charlotte E.  | Newbould, Henry    | Ward, Annie           |
| Cole, Florence H.   | Parfitt, Edward W. | Wadroper, Marion L.   |
| Cosford, Eliza      | Roche, Nina        | Warman, Florence M.   |
| Cravino, Josephine  | Ross, Clara        | Watson, Rebecca       |
| East, Louisa C.     | Sidley, Clarence   | Woods, Francis C.     |
| Forrester, James C. |                    |                       |

## THIRD CLASS.

|                      |                      |                  |
|----------------------|----------------------|------------------|
| Cooper, Amy E.       | Fowles, Ernest G. A. | Porter, Ada M.   |
| Crawford, Isabella   | Hall, Isabella       | Roberts, Ada B.  |
| Creese, Florence C.  | Hughes, Matilda E.   | Strange, Mary B. |
| Emerson, Dora H.     | Norris, Florence N.  | White, May L.    |
| Ferguson, Christiana |                      |                  |

## EXAMINED BUT NOT CLASSIFIED.

|                     |                |                    |
|---------------------|----------------|--------------------|
| Blower, Mary Jane   | Shirley, Ellen | Thompson, Edith K. |
| Davis, Charlotte R. | Synner, Helen  | Walenn, James F.   |
| Mulholland, Mary A. |                |                    |

## ÆGROTANT.

|                   |             |                  |
|-------------------|-------------|------------------|
| Harding, Gertrude | Riley, Lucy | Thomas, Adelaide |
| King, Frederic    |             |                  |

## SCHOLARSHIPS VACANT.

1. Fishmongers'.

1. Society of Arts.

## No. 3.

## THIRD ANNUAL EXAMINATION.

CLASS LIST, MIDSUMMER, 1879.

*Arranged in Alphabetical Order.*

## FIRST CLASS.

Alcock, Walter G.  
 Balfour, Henry L.  
 Bénard, Eugénie E. L.  
 Beney, Theresa  
 Bourne, Mabel  
 Boyle, Frank  
 Bradwen, Gertrude  
 Cliffe, Fred  
 Cox, Bessie  
 Cravino, Josephine  
 d'Albert, Eugène  
 Farnol, Eleanor

Glen, Annie  
 Goss, Lucy  
 Heale, Hélène  
 Hodge, William  
 Hudson, Sophia  
 Jones, Marianne  
 King, Frederic  
 Maile, Grace  
 Marriott, Annie  
 Marshall, Charles  
 Mundella, Emma  
 Newbould, Henry

Pidcock, Eva  
 Riley, Lucy  
 Roche, Nina  
 Sharpe, Herbert  
 Shirley, Ellen  
 Sturmfels, Eugénie  
 Sweeting, Edward  
 Synyer, Helen  
 Thomas, Mary  
 Thomas, Adelaide  
 Walker, Emily  
 Webbe, Minnie E.

## SECOND CLASS.

Arnstein, Marie  
 Atkins, Ellen S.  
 Barker, Ada M.  
 Barton, Wm. J.  
 Bennett, John C.  
 Blower, Mary J.  
 Blower, John H.  
 Brickwell, Emily  
 Chappell, Sarah  
 Cobb, Charlotte  
 Cole, Florence H.  
 Creese, Florence C.  
 Crook, Frederick W. E.  
 Davis, Charlotte  
 East, Louisa C.

Emerson, Dora H.  
 Ferguson, Christiana  
 Forrester, James  
 Fowles, Ernest  
 Fussell, Sarah J.  
 Gibson, Evelyn  
 Hall, Isabella  
 Hickling, Amy  
 Hughes, Matilda  
 Lauder, James  
 Macleod, Helen  
 Mull, Percy  
 Norris, Florence  
 Parfitt, Edward  
 Porter, Ada

Roberts, Ada B.  
 Ross, Clara  
 Sandwith, Catherine  
 Simpson, Leonora  
 Story, Ann N.  
 Thacker, Ada  
 Turner, Elizabeth  
 Twist, Monimia  
 Walenn, James F.  
 Ward, Annie  
 Wardroper, Marion  
 Warman, Florence  
 Watson, Rebecca  
 Woods, Francis

## THIRD CLASS.

Cooper, Amy  
 Strange, Mary B.

Steuart, Marion

Thompson, Edith

## EXAMINED, BUT NOT CLASSIFIED.

Griffin, Richard  
 Hickson, Dora

Menzies, Alice  
 Whall, Roughton H.

Wood, Edith  
 Young, B. Bicknell

## ÆGROTANT.

Crawford, Isabella  
 Hughes, Norah

Mulholland, Mary A.

White, May

\*Has since left in consequence of the cancelling of her Scholarship from want of means to keep it up.

## No. 4.

*Alphabetical List of Students.*

| NAMES OF SCHOLARS.                  | FOUNDERS OF SCHOLARSHIPS.         |
|-------------------------------------|-----------------------------------|
| Abernethy, Frank N. ...             | The Vintners' Company             |
| Alcock, Walter G. ...               | Society of Arts, Members of       |
| Arnstein, Marie ...                 | Liverpool, Town of                |
| Atkins, Ellen S. ...                | Birmingham, Town of               |
| Balfour, Henry L. ...               | The Skinners' Company             |
| Barton, Wm. J. ...                  | The Merchant Taylors' Company     |
| <i>Bemister, Florence L.</i> ...    |                                   |
| Bénard, Eugénie E. L. ...           | Society of Arts                   |
| Beney, Theresa H. ...               | The Clothworkers' Company         |
| <i>Bennett, Emma E. F.</i> ...      |                                   |
| Bennett, James C. ...               | Mr. Howard Morley                 |
| <i>Blagden, Henrietta F. A.</i> ... |                                   |
| Blower, John H. ...                 | Barclay Field, Esq.               |
| Blower, Mary Jane ...               | Birmingham, Town of               |
| Bourne, Mabel C. H. ...             | The Merchant Taylors' Company     |
| Brickwell, Emily P. ...             | Mr. R. D. Sassoon                 |
| <i>Cadogan, Horace</i> ...          |                                   |
| Chappel, Sarah A. ...               | Halifax, Town of                  |
| Cliffe, Fred. ...                   | Bradford, Town of                 |
| Cobb, Charlotte E. ...              | The Clothworkers' Company         |
| Coghlan, Elizabeth M. ...           | Mrs. Freake                       |
| Cole, Florence H. ...               | Corporation of the City of London |
| Cooper, Amy E. ...                  | Sandwich, Town of                 |
| <i>Cooper, Beatrice M.P.</i> ...    |                                   |
| <i>Corfe, William N.</i> ...        |                                   |
| Cox, Bessie ...                     | Mr. Alderman Cotton, M.P.         |
| Cravino, Josephine ...              | Corporation of the City of London |
| Crawford, Isabella ...              | Liverpool, Town of                |
| Creese, Florence C. ...             | The Fishmongers' Company          |
| Crompton, Henry R. ...              | Birmingham, Town of               |
| Crook, Fredk. W. E. ...             | The Society of Arts               |
| d'Albert, Eugène F. C. ...          | H. M. THE QUEEN                   |
| <i>Davidson, Beatrice G.</i> ...    |                                   |
| Donaldson, Florence M. ...          | Birmingham, Town of               |
| East, Louisa C. ...                 | Northumberland, County of         |
| Emerson, Dorah H. ...               | Northumberland, County of         |
| Farnol, Eleanor M. ...              | Birmingham, Town of               |
| Ferguson, Christiana ...            | Corporation of the City of London |
| Forrester, James C. ...             | Mr. C Minton Campbell, M.P.       |
| Fowles, Ernest G. A. ...            | Mr. Thomas Chappell               |
| Gibson, Evelyn B. ...               | Messrs. Knight and Breffitt       |
| Gilbert, Florence ...               | Mrs. Freake                       |
| Glen, Annie Eliza ...               | The Mercers' Company              |
| Goss, Lucy C. B. ...                | Corporation of the City of London |

\* Those whose names are in *Italics* are *private Students*.



| NAMES OF SCHOLARS.          | FOUNDERS OF SCHOLARSHIPS.              |
|-----------------------------|----------------------------------------|
| Hall, Isabella ...          | Northumberland, County of              |
| Harrod, Fred C. ...         | Birmingham, Town of                    |
| <i>Haug, Rilda</i> ...      |                                        |
| <i>Haug, Theresa</i> ...    |                                        |
| Heale, Hélène ...           | H.R. & I.H. THE DUCHESS OF EDINBURGH   |
| Hickson, Dora ...           | Northampton, Town and County of        |
| Hodge, William ...          | The Merchant Taylor's Company          |
| Hollis, Harry W. ...        | Mrs. Freake                            |
| Hovey, Mary ...             | Nottingham, Town of                    |
| Hudson, Sophia E. ...       | The Saddlers' Company                  |
| Hughes, Matilda E. ...      | The Ward of Bishopsgate                |
| Jones, Marianne M. ...      | Liverpool, Town of                     |
| <i>Kaula, Magdalen</i> ...  |                                        |
| <i>King, Isa</i> ...        |                                        |
| Lauder, James ...           | Ashford, (Kent,) and vicinity          |
| Macleod, Helen ...          | Northumberland, County of              |
| <i>McKerrill, Emily</i> ... |                                        |
| Maile, Grace ...            | Messrs. de Rothschild                  |
| Marriott, Edith ...         | Samuel Morley, Esq., M.P. (Nottingham) |
| Marshall, Charles... ..     | Bradford, Town of                      |
| <i>Marshall, Walter</i> ... |                                        |
| Moir, Frank L. ...          | Corporation of the City of London      |
| Menzies, Alice M. ...       | The "Nelson"                           |
| <i>Meynell, Ida</i> ...     |                                        |
| <i>Mossop, Julia</i> ...    |                                        |
| Mull, Percy ...             | Society of Arts                        |
|                             | Bradford, Town of                      |
| Norris, Florence N. ...     | Mr. H. A. Brassey, M.P.                |
| Parfitt, Edward W. ...      | Corporation of the City of London      |
| Pidcock, Eva P. ...         | H.R.H. THE DUKE OF EDINBURGH, K.G.     |
| Porter, Ada M. ...          | Birmingham, Town of                    |
| <i>Ricardo, Lillian</i> ... |                                        |
| Riley, Lucy ...             | Mr. Frank Morrison                     |
| Roberts, Ada B. ...         | Corporation of the City of London      |
| Roche, Nina ...             | Mr. Charles Morley                     |
| Ross, Clara ...             | Mr. Samuel Morley, M.P.                |
| Sandwith, Catherine S. ...  | Members of the Society of Arts         |
| Schafer, Adela ...          | The Corporation of the City of London  |
| Sharpe, Herbert F. ...      | Halifax, Town of                       |
| <i>Sharp, Harry</i> ...     |                                        |
| Sherwood, Alice W. ...      | Birmingham, Town of                    |
| Shirley, Ellen ...          | Corporation of the City of London      |
| Simpson, Leonora F. ...     | Liverpool, Town of                     |
| Stark, Lily ...             | Messrs. de Rothschild                  |
| Steuart, Marian E. ...      | The Fishmongers' Company               |
| Story, Ann N. ...           | Corporation of the City of London      |
| Strange, Mary B. ...        | Messrs. Barry and Causton              |
| Sturmfels, Eugénie E. ...   | Mrs. Freake                            |
| Sweeting, Edward ...        | The Ward of Cripplegate                |
| Syner, Helen ...            | Birmingham                             |

| NAMES OF SCHOLARS.            | FOUNDERS OF SCHOLARSHIPS.               |
|-------------------------------|-----------------------------------------|
| Tapley, Joseph ...            | Viscount Newry                          |
| Thomas, Adelaide L. ...       | The Merchant Taylors' Company           |
| Thomas, Mary ...              | The Merchant Taylors' Company           |
| Turner, Elizabeth A. ...      | Society of Arts                         |
| <i>Turrell, Bertha J.</i> ... |                                         |
| <i>Turrell, Thomas E.</i> ... |                                         |
| Twist, Monimia ...            | Members of the Society of Arts          |
| Walker, Emily ...             | Birmingham, Town of                     |
| Walenn, James F. ...          | Messrs Novello & Co.                    |
| Ward, Annie ...               | Liverpool, Town of                      |
| Wardroper, Marion L. ...      | Mrs. Freake                             |
| Warman, Florence M. ...       | Mrs. Stone                              |
| Watson, Rebecca ...           | The Mercers' Company                    |
| Webbe, Minnie, E. ...         | H.R.H. THE PRINCE OF WALES, K.G.        |
| <i>Whall, Roughton H.</i> ... |                                         |
| Wood, Edith A. ...            | The Clothworkers' Company               |
| <i>Woos, Delia</i> ...        |                                         |
| Woods, Francis C. ...         | Lord Fredk. Fitzroy                     |
| Young, Bicknell B. ...        | The Executors of the late Mr. J. C. Sim |

## No. 5.

*Scholarships in connection with the National  
Training School for Music.*

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## I. ROYAL SCHOLARSHIPS (4)

FOUNDED BY

Her Majesty The Queen.

His Royal Highness The Prince of Wales, K.G.

His Royal Highness The Duke of Edinburgh, K.G.

Her Royal &amp; Imperial Highness The Duchess of Edinburgh.

## II. OTHER SCHOLARSHIPS.

| No. | FOUNDED BY                                                                    |
|-----|-------------------------------------------------------------------------------|
| 4   | The Society of Arts.                                                          |
| 1   | Mr. F. Morrison.                                                              |
| 5   | Mrs. Freake.                                                                  |
| 3   | Members of the Society of Arts.                                               |
| 10  | Corporation of the City of London.                                            |
| 5   | Merchant Taylors' Company.                                                    |
| 1   | Skinner's Company.                                                            |
| 2   | Fishmongers' Company.                                                         |
| 2   | Mercers' Company.                                                             |
| 1   | Vintners' Company.                                                            |
| 3   | Clothworkers' Company.                                                        |
| 1   | Saddlers' Company.                                                            |
| 1   | Two former Sheriffs of London and Middlesex (Messrs. Knight<br>and Breffitt). |
| 1   | Common Councilmen for the Ward of Bishopsgate.                                |
| 1   | Common Councilmen for the Ward of Cripplegate.                                |
| 1   | The late Mrs. David H. Stone.                                                 |
| 1   | Mr. Barclay Field.                                                            |
| 1   | Mr. Charles Morley.                                                           |
| 1   | Mr. Howard Morley.                                                            |
| 1   | Executors of the late Mr. J. C. Sim.                                          |
| 2   | Messrs. de Rothschild.                                                        |
| 1   | Alderman Cotton, M.P.                                                         |
| 1   | Viscount Newry.                                                               |
| 1   | Mr. T. Chappell.                                                              |
| 1   | Mr. R. D. Sassoon.                                                            |

| No. | FOUNDED BY                                                                                              |
|-----|---------------------------------------------------------------------------------------------------------|
| 1   | Lord Fredk. Fitzroy.                                                                                    |
| 1   | { Messrs. Barry & Causton, past Masters of Skinners' Company.                                           |
| 1   | Ashford, Kent.                                                                                          |
| 10  | Birmingham { 1. Mr. J. Atkins.<br>1. Mr. W. J. Beale.<br>1. Mr. R. Peyton (Chairman).<br>7. Subscribers |
| 3   | Bradford { 1. The late Sir Titus Salt<br>2. Subscribers                                                 |
| 1   | Bristol (Mr. Saml. Morley, M.P.)                                                                        |
| 2   | Cinque Ports. 2. Sandwich                                                                               |
| 2   | Halifax.                                                                                                |
| 5   | Liverpool { 2. Mr. A. G. Kurtz.<br>1. Mr. Benson Rathbone.<br>1. Mr. James L. Bowes.<br>1. Subscriber.  |
| 1   | Nelson (Dr. Menzies).                                                                                   |
| 1   | Northamptonshire.                                                                                       |
| 4   | Northumberland.                                                                                         |
| 2   | Nottingham { 1. The Town.<br>1. Mr. Samuel Morley, M.P.                                                 |
| 1   | Novello, Ewer & Co., Messrs.                                                                            |
| 1   | Staffordshire (Mr. C. Minton Campbell, M.P.)                                                            |



ROYAL ALBERT HALL OF ARTS  
AND SCIENCES.

*MEMBERS INCORPORATED BY ROYAL CHARTER DATED 8 APRIL, 1867. AND  
THEIR LIABILITY LIMITED TO THE AMOUNTS OF THEIR  
SUBSCRIPTIONS.*

---

PATRON.

HER MAJESTY THE QUEEN.

PRESIDENT.

H. R. H. THE PRINCE OF WALES, K. G.



# Royal Albert Hall of Arts and Sciences.

~~~~~  
*Members Incorporated by Royal Charter dated April 8, 1867, and their  
liability limited to the amounts of their subscriptions.*  
~~~~~

## PATRON.

HER MAJESTY THE QUEEN.

## PRESIDENT.

HIS ROYAL HIGHNESS THE PRINCE OF WALES, K. G.

## PROVISIONAL COMMITTEE.

*(Entrusted with full power of Management until the completion of the Hall.)*

H.R.H. The PRINCE OF WALES—*Chairman.*

H.R.H. The DUKE OF EDINBURGH, K.G.

The Earl Granville, K.G.

Lieut.-General the Hon. C. Grey.

The Right Hon. R. Lowe, M.P.

The Right Hon. H. A. Bruce, M.P.

Thomas Baring, Esq., M.P.

Edgar A. Bowring, Esq., C.B., M.P.

Henry Cole, Esq., C.B.

John Fowler, Esq.

Henry Thring, Esq.

*Secretary*—Lieut.-Colonel Scott, R.E.

## SUB-COMMITTEES.

## EXECUTIVE.

H.R.H. The Duke of EDINBURGH, K.G.—*Chairman.*  
 The Right Hon. H. A. Bruce, M.P.—*Deputy-Chairman.*  
 Lieut.-General the Hon. C. Grey.  
 Edgar A. Bowring, Esq., C.B., M.P.  
 Henry Cole, Esq., C.B.  
 John Fowler, Esq.  
 Henry Thring, Esq.

## FINANCE.

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 John Clutton, Esq.  
 John Fowler, Esq.  
 Joseph Maynard, Esq.

## AUDIT.

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 Warren De La Rue, Esq., F.R.S.

## CHARTER.

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 The Right Hon. R. Lowe, M.P.  
 Samuel Whitbread, Esq., M.P.  
 Henry Thring, Esq.

## ARCHITECTURAL ADVICE.

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 Sir M. Digby Wyatt, F.S.A.  
 James Fergusson, Esq.  
 John Fowler, Esq., C.E.  
 J. Hawkshaw, Esq., C.E.  
 R. Redgrave, Esq., R.A.

## ORGAN.

The Earl of Wilton.  
 The Lord Gerald Fitzgerald.  
 The Hon. Seymour Egerton.  
 Sir Michael Costa.  
 R. K. Bowley, Esq.  
 W. H. Stephenson, Esq.  
 Professor Tyndall, F.R.S.



## DIRECTOR OF WORKS.

Lieut.-Col. Scott, R.E.

## BANKERS.

Bank of England (Western Branch, Burlington Gardens).

## SOLICITORS.

Messrs. Burchell, 5, Broad Sanctuary, Westminster.

## SURVEYORS.

Messrs. Hunt, Stephenson, &amp; Jones, 4, Parliament Street.

## CONTRACTORS.

Messrs. Lucas Brothers, 5, Great George Street, Westminster.

## ORGAN BUILDER.

Mr. Henry Willis.

## OFFICES.

Exhibition Road, South Kensington, W.

## STATEMENT.

1. The estimated cost of the Royal Albert Hall of Arts and Sciences, including every contingent expense, is £199,748, and Contracts have been taken which ensure the completion of the building within that sum. Cost.

2. The site has been granted by H.M.'s Commissioners for the Exhibition of 1851, on their estate at Kensington Gore, for a nominal rent of 1s. per annum, for 999 years; and this grant represents a gift of £60,000 to the Hall.

3. The foundation stone was laid by Her Majesty the Queen on the 20th May, 1867, and the building will be completed in the course of the present year, and be opened in conjunction with the International Exhibition on the 1st May, 1871.

4. Subscribers of £1,000 may obtain a box to contain ten persons, in the principal tier; or they may take a corresponding number of sittings in the amphitheatre, some of which, below the principal tier, admit of being converted into boxes. Rights of subscribers.

5. Subscribers of £500 may obtain a box to contain five persons, in the second tier, or a corresponding number of sittings in the amphitheatre.

6. Subscribers of less than £500 may obtain sittings in the amphitheatre, at the rate of one sitting for £100.

7. Boxes and sittings are selected by Subscribers according to priority of application. A numbered Plan (Plan 1) is hereto annexed, and a comparison of this with the accompanying Subscription List will show approximately the position of the seats sold.

8. Each box has a small ante-room attached to it, reserved for the private use of the holder of the box.

9. The Subscribers are incorporated by Royal Charter, under the title of "The Corporation of the Hall of Arts and Sciences;" and the management of the Hall, when completed, will be vested in an Elective Council of Subscribers, acting under the authority of the Charter.

10. Subscribers will, on the completion of the Hall, have one vote for every seat held by them.

11. A Subscriber's rights will be transferable at the will of the holder, and a Subscriber may let his seat for any particular occasion or occasions, or may dispose of it absolutely.

12. Where the nature of the entertainment permits, and so far as is consistent with general comfort and convenience, Subscribers will be furnished with tickets entitling them, and those claiming seats from them, to go into any part of the Hall, or take any seat that is not appropriated for some special purpose or to some particular person.

13. The interest of Subscribers will continue during the whole term for which the site of the Hall is granted; in other words, it will be practically perpetual.

Liabilities of  
subscribers.

14. The liability of Subscribers is strictly limited to the amount which they engage to pay for the boxes or sittings allotted to them.

Objects of the  
hall.

15. The Hall will be available for the following objects:—

a. Congresses, both national and international, for purposes of Science and Art.

*b.* Performances of music, both choral and instrumental, including performances on the organ similar to those now given in various large provincial towns, such as Liverpool and Birmingham.

*c.* The distribution of prizes by public bodies and societies.

*d.* Conversazioni and meetings of societies established for the promotion of Science and Art.

*e.* Agricultural and Horticultural exhibitions.

*f.* National and international exhibitions of works of Art and Industry, including industrial exhibitions by the working classes similar to those recently held successfully in various parts of London.

*g.* Exhibitions of pictures, sculpture, and other objects of artistic or scientific interest.

*h.* Any other purposes connected with Science and Art.

16. All profits which the Corporation make by the use of the Hall, or by the sale or letting of any seats which, after the completion of the Hall, may for the time being belong to the Corporation, or body of Subscribers, will be applied to carrying into effect the purposes of the Corporation in such manner as the Corporation think fit, and no dividend will be payable to any Subscriber.

Profits from  
hall.

17. Spacious corridors surround each tier of boxes and the amphitheatre, and communicate with three large and lofty crush-rooms, from each of which there are exits under covered porticoes. A separate exit communicates with the Royal Horticultural Conservatory.

Description of  
building.

18. The entrances and communications with the boxes and amphitheatre can be cut off from other parts of the building; and the facilities for ingress and egress are most ample, being at the rate of one door for every 200 persons. The staircases from the box tiers are at the rate of a staircase for every 150 persons, exclusive of the steps into the Royal Horticultural Conservatory.

19. The Centre of the Hall, or arena, will be occupied by an audience during orchestral performances, and at other times may be used as a promenade, or for military bands, &c.; or for Industrial Exhibitions, including exhibitions of sculpture, pictures, and flowers.

20. The centre is surrounded by the amphitheatre seats, part of which will be used for the orchestra in grand musical entertainments. Beyond and above the amphitheatre seats are ranged the principal and second tier of boxes.

21. Over the boxes is a balcony 21 feet wide, running round more than three-quarters of the circumference of the Hall, and which, like the arena, may be applied to various exhibition purposes, or may be fitted with seats for an audience. In the annexed drawing (Plan 2), it is represented as a picture-gallery. The upper portion of the building is occupied by a gallery 20 ft. wide, separated from the main hall by the piers and columns which carry the roof, and by a light iron railing. This gallery will be available for similar exhibitions to those for which the balcony is intended; but whilst the usual arrangement of the balcony will be as part of the auditorium, that of the gallery will be as a promenade or for the exhibition of pictures.

22. The saleable parts of the building, which may be permanently held, are therefore confined to the amphitheatre and boxes, leaving all the remainder of the building available for all kinds of Art Exhibitions, and for such visitors at the musical performances as may pay at the door or enter by tickets obtained for the occasion.

23. The Hall is designed to accommodate 8,000 persons at Orchestral Performances, exclusive of the singers and musicians. They would be divided as follows :—

|                        |       |
|------------------------|-------|
| Arena . . . . .        | 1,000 |
| Amphitheatre . . . . . | 1,400 |
| Boxes . . . . .        | 1,100 |
| Balcony . . . . .      | 2,500 |
| Gallery . . . . .      | 2,000 |

Of the above number, between 5,000 and 6,000 sittings will be available as a source of revenue for carrying out the objects of the Hall.

24. An examination of the interior view (Plan 2) will help to explain these arrangements. The view is taken from the orchestra, at the back of which will be erected an organ constructed by Mr. Willis, the builder of the organ of St. George's Hall, Liverpool,



on a design which has been approved by an influential Committee of Advice, who have reported that, "if carried out as designed, it will be by far the grandest and most complete instrument in the world." Sir M. Costa and Mr. Bowley (the Secretary of the Sacred Harmonic Society), have undertaken the immediate supervision of its construction.

25. On the ground floor, surrounding the main chamber, or the Hall proper, are crush-rooms, and on the first floor numerous chambers which will be available as offices and for societies using the Hall. The basement is occupied by kitchens and stores, &c.; with lifts to communicate between them and the refreshment rooms. Each floor also embraces separate refreshment rooms, promenade rooms, and retiring rooms, for visitors occupying the different parts of the Hall.

26. There will also be a visitors' lift from one of the crush-rooms to the box corridors, and to the balcony and gallery above them.

27. The wing buildings contain a small lecture theatre and a small concert-room.

28. The view (Plate 3) of the exterior of the building is taken from a point to the north-east of the Hall, and shows the front towards Kensington Road and the Prince Consort Memorial. An interesting feature of the decorations of the exterior of the Hall will be a frieze from designs by Messrs. Armstead, Armitage, A.R.A., Horsley, R.A., Marks, Pickersgill, R.A., Poynter, A.R.A., and Yeames, A.R.A. It is being executed in tesserae of terra cotta, forming a mosaic of simple outlines and colours, portions of which can be seen in one of the rooms on the first floor of the building. In the terra cotta decorations the aim has been to employ the material rather as brick than as an imitation of stone. This was the practice in the best period of Italian terra cotta work, and gives a very picturesque effect, though at some sacrifice of the rigid accuracy of architectural lines, to which the English eye is accustomed. The modelling is executed by Messrs. Townroe and Gamble, and the terra cotta is manufactured by Messrs. Gibbs and Canning, of Tamworth. The red bricks for the exterior are from Fareham, and are famed for their durability and colour. All the floors of the building will be fireproof.

29. Plan 4 shows the position of the Hall with respect to the Metropolitan Railway, with which it will be connected by a covered communication.

30. Copies of the Charter, and forms of application for sittings, can be had on application at the Offices of the Hall, in Exhibition Road, where also a large Plan, showing the names of the Subscribers and the seats they have selected, can be examined.

All communications to be addressed to—

Lieut.-Col. SCOTT, R.E.,  
Secretary to the Provisional Committee,  
Royal Albert Hall of Arts and Sciences,  
Exhibition Road, South Kensington, W.

# ALLOTMENT OF BOXES AND STALLS

IN

## The Royal Albert Hall of Arts and Sciences,

SHOWING IN CONNECTION WITH PLAN I. THE POSITIONS OF  
THE SEATS SELECTED.

| NAMES.                                          | Numbers of      |                |              | Amount<br>of Sub-<br>scriptions |
|-------------------------------------------------|-----------------|----------------|--------------|---------------------------------|
|                                                 | BOXES<br>£1,000 | BOXES<br>£500. | STALLS £100. |                                 |
| HER MAJESTY THE QUEEN . . . . .                 | 27-28           |                |              | £<br>2000                       |
| H.R.H. THE PRINCE OF WALES, K.G. (P.) . . .     | 17              |                |              | 1000                            |
| H.R.H. THE DUKE OF EDINBURGH, K.G. (V.P.) }     | 16              |                |              | 500                             |
| H.R.H. THE DUKE OF CAMBRIDGE, K.G. . . }        |                 |                |              | 500                             |
| Adams, George E. . . . .                        |                 |                | 1083-4       | 200                             |
| Alexander, Sir William J., Bart. . . . .        |                 |                | 799-800      | 200                             |
| Alison, Somerville Scott, M.D., F.R.C.P. . . .  |                 |                | 820-1        | 200                             |
| Aplin, William Golby . . . . .                  |                 |                | 1045-6       | 200                             |
| Atkinson, William, F.L.S. . . . .               |                 |                | 672          | 100                             |
| Baines, William . . . . .                       |                 | 35             |              | 500                             |
| Baker, Major-General William E., R.E. . . .     |                 |                | 921-2        | 200                             |
| Barfield, Asher . . . . .                       |                 |                | 980-1        | 200                             |
| Baring, Thomas, M.P., F.R.G.S. (V.P.) . . .     | 32              |                |              | 1000                            |
| Barreto, The Baron, F.R.S.L. . . . .            |                 |                | 1856-7       | 200                             |
| Bartley, G. C. T. (V.P.) . . . . .              |                 |                | 1858-9       | 200                             |
| Baskett, Thomas B. . . . .                      |                 |                | 1104         | 100                             |
| Bateman, James, F.R.S. (V.P.) . . . . .         |                 |                | 1162         | 100                             |
| Bateman, John Frederick, F.R.S. . . . .         |                 |                | 1173-4-5     | 300                             |
| Beamish, Captain R. Hamilton, R.N. . . . .      |                 |                | 1099-1100    | 200                             |
| Benedict, Jules (V.P.) . . . . .                |                 |                | 913-4        | 200                             |
| Benyon-Winsor, William Henry . . . . .          |                 | 30             |              | 500                             |
| Bickford, J. S. . . . .                         |                 | 55             | 702          | 600                             |
| Bird, William . . . . .                         |                 | 67             |              | 500                             |
| Black, Alexander . . . . .                      |                 |                | 935-6-7      | 300                             |
| Blake, Mrs. . . . .                             |                 |                | 816-7        | 200                             |
| Blandy, J. J. (Exors. of the late) (V.P.) . . . |                 |                | 397 8        | 200                             |
| Blane, Gilbert J. . . . .                       |                 | 66             |              | 500                             |
| Blois, Lieutenant-Colonel, T. F. . . . .        |                 |                | 1184         | 100                             |
| Blount, Walter Aston . . . . .                  |                 |                | 1080         | 100                             |
| Boileau, Sir Francis G. M., Bart. . . . .       |                 |                | 444-5-6      | 300                             |
| Bolton, The Lord . . . . .                      |                 |                | 669-70       | 200                             |
| Bond, John James . . . . .                      |                 |                |              | 200                             |
| Boord, Joseph . . . . .                         |                 |                | 1216-7-8     | 300                             |

| NAMES.                                                       | Numbers of       |                |                | Amount<br>of Sub-<br>scriptions. |
|--------------------------------------------------------------|------------------|----------------|----------------|----------------------------------|
|                                                              | Boxes<br>£1,000. | Boxes<br>£500. | STALLS £100.   |                                  |
| Booth, James, C.B. . . . .                                   | 20               |                | 842-3          | 200                              |
| Boucicault, Dion . . . . .                                   |                  |                |                | 1000                             |
| Bowring, Edgar A., C.B., M.P. (v.p.) . . . . .               |                  |                | 1314-5         | 200                              |
| Bowring, John C. . . . .                                     |                  |                | 1207-8-9       | 300                              |
| Boyd, Philip. . . . .                                        |                  |                | 1171-2         | 200                              |
| Braby, Frederick . . . . .                                   |                  |                | 988-9          | 200                              |
| Braithwaite, John, C.E. . . . .                              |                  |                |                | 100                              |
| Brandon, David, F.S.A. . . . .                               |                  |                | 1118-9         | 200                              |
| Broke-Middleton, Rear Adm. Sir G. N., Bart, C.B. . . . .     |                  | 23             | 689-693        | 1000                             |
| Brooke, Rev. Richard. . . . .                                |                  |                | 1342           | 100                              |
| Brooks, Rev. Harvey W., M.A. . . . .                         |                  |                | 1105-6         | 200                              |
| Brown, Michael Lewis . . . . .                               | 26               | 28             | 1103           | 100                              |
| Bruce, Rt. Hon. Henry Austin, M.P. (v.p.) . . . . .          |                  |                |                | 500                              |
| Buccleuch, The Duke of, K.G. (v.p.) . . . . .                |                  |                |                | 1000                             |
| Buckle, John. . . . .                                        |                  |                | 370-1          | 200                              |
| Buckley, Richard Wilson . . . . .                            |                  |                | 1075           | 100                              |
| Buller, Sir Arthur William (Exors. of the late) . . . . .    |                  |                | 1182           | 100                              |
| Bulloch, Archibald . . . . .                                 |                  |                | 778-9          | 200                              |
| Burkinyoung, Henry . . . . .                                 |                  |                | 1048-9-50 }    | 500                              |
|                                                              |                  |                | 1167 8 }       |                                  |
| Burnaby, Lientenant-Colonel Edwyn S. . . . .                 |                  |                | 523-4          | 200                              |
| Burt, Major Thomas Seymour, F.R.S. . . . .                   | 5                |                | 1032           | 100                              |
| Butt, William . . . . .                                      |                  |                | 1073-4         | 200                              |
| Button, Nathan Walter . . . . .                              |                  |                | 1349           | 100                              |
| C. A. . . . .                                                |                  |                |                | 500                              |
| Cairns, The Lord (v.p.) . . . . .                            |                  |                | 1187-8         | 200                              |
| Campbell, C. Minton . . . . .                                |                  |                |                | 500                              |
| Campbell, James . . . . .                                    |                  |                | 1301-2         | 200                              |
| Canterbury, The Archbishop of (Exors. of the late) . . . . . |                  |                | 1107           | 100                              |
| Cardwell, Rt. Hon. Edward, M.P. (v.p.) . . . . .             |                  |                | 1288-9         | 200                              |
| Cawdor, The Earl of . . . . .                                |                  |                | 1159-60        | 200                              |
| Chappell, Thomas P. . . . .                                  | 8                |                |                | 1000                             |
| Clutton, John (v.p.) . . . . .                               |                  |                | 1091-2-3       | 300                              |
| Cobbold, J. Chevallier, M.P. . . . .                         |                  |                | 933-4          | 200                              |
| Cochrane, John . . . . .                                     |                  |                | 658-9          | 200                              |
| Cockerton, Richard . . . . .                                 |                  | 21             |                | 500                              |
| Cole, Henry, C.B. . . . .                                    |                  |                | 1334           | 100                              |
| Cole, Wentworth L. . . . .                                   |                  |                | 1332-3         | 200                              |
| Collman, Leonard William . . . . .                           |                  |                | 827-8          | 200                              |
| Cooper, William . . . . .                                    |                  |                | 1120-1         | 200                              |
| Corpe, Alfred Richard . . . . .                              |                  |                | 1051           | 100                              |
| Costa, Sir Michael (v.p.) . . . . .                          |                  |                | 1090           | 100                              |
| Coutts, Messrs. . . . .                                      |                  |                | 1295 to 1299 } | 1000                             |
|                                                              |                  |                | 1316 to 1320 } |                                  |
| Cowley, The Earl, K.G., G.C.B. (v.p.) . . . . .              |                  |                | 808-9          | 200                              |
| Cowper, The Earl, K.G. (v.p.) . . . . .                      |                  |                | 1068           | 100                              |
| Cowper-Temple, Rt. Hon. Wm. Francis, M.P. (v.p.) . . . . .   |                  |                | 1290-1         | 200                              |
| Cox, Miss Emily . . . . .                                    |                  |                | 1152           | 100                              |
| Creswick, Thomas, R.A. (Exors. of the late) . . . . .        |                  |                | 1336-7         | 200                              |
| Critchett, George . . . . .                                  |                  |                | 968-9          | 200                              |



| NAMES.                                               | Numbers of       |                |                       | Amount<br>of Sub-<br>scriptions. |
|------------------------------------------------------|------------------|----------------|-----------------------|----------------------------------|
|                                                      | BOXES<br>£1,000. | BOXES<br>£500. | STALLS £100.          |                                  |
| Crowder, Frederick R. . . . .                        |                  | 24             |                       | £<br>500                         |
| Cullingford, William Henry . . . . .                 |                  |                | 952-3                 | 200                              |
| Daniell, Edward James . . . . .                      |                  |                | 835-6-7               | 300                              |
| Dartmouth, The Earl of . . . . .                     |                  |                | 838-9                 | 200                              |
| Davis, Alfred (Exors. of the late) . . . . .         |                  |                | 1346                  | 100                              |
| Davis, Sir John F. Bart., K.C.B. . . . .             |                  |                | 58-59                 | 200                              |
| Davison, Captain Thomas . . . . .                    | 7                |                |                       | 1000                             |
| Davy, William Adams . . . . .                        |                  |                | 1202                  | 100                              |
| Dean, Samuel . . . . .                               |                  |                | 1149-50               | 200                              |
| De Grey and Ripon, The Earl (v.p.) . . . . .         |                  |                | 1350-1                | 200                              |
| De la Rue, Warren, F.R.S. . . . .                    |                  |                | 1231-2                | 200                              |
| Dendy, Arthur Hyde . . . . .                         | 6                |                |                       | 1000                             |
| Derby, (Exors. of the late Earl of) . . . . .        | 25               |                |                       | 1000                             |
| Desanges, Chevalier Louis W. . . . .                 |                  |                | 1155-6                | 200                              |
| De Tabley, The Lord . . . . .                        |                  |                |                       | 200                              |
| Dilke, Sir Charles Wentworth, Bt. M.P. . . . .       |                  |                | 1272-3                | 200                              |
| Dillon, Mrs. G. M. . . . .                           |                  |                | 840-1                 | 200                              |
| Dolman, Frederick William . . . . .                  |                  |                | 1081-2                | 200                              |
| D'Oyly, Colonel J. W. . . . .                        |                  |                | 644-5                 | 200                              |
| Drummond, George James . . . . .                     |                  | 32             | 846-7-8 }<br>1110-1 } | 1000                             |
| Ducie, The Earl of . . . . .                         |                  |                | 668                   | 100                              |
| Duddell, George . . . . .                            |                  |                | 814-5                 | 200                              |
| Dufferin and Clandeboye, The Lord (v.p.) . . . . .   |                  |                | 1064-5                | 200                              |
| Dufour, Arles . . . . .                              |                  |                | 942                   | 100                              |
| Duncombe, Colonel Hon. Octavius . . . . .            |                  |                |                       | 100                              |
| Durham, The Earl of (v.p.) . . . . .                 |                  |                | 1066-7                | 200                              |
| Dyer-Edwardes, Thomas . . . . .                      | 33               |                |                       | 1000                             |
| East, Joshua . . . . .                               |                  |                | 662-3                 | 200                              |
| Edmunds, Henry E. . . . .                            |                  |                | 527-8                 | 200                              |
| Elkington, Messrs. (A. J. Elkington, v.p.) . . . . . | 35               |                |                       | 1000                             |
| Ellery, Mrs. Jacob . . . . .                         |                  |                | 494-5-6               | 300                              |
| Ellis, Joseph J. . . . .                             |                  |                | 1153-4                | 200                              |
| Evans, John . . . . .                                |                  |                | 784-5                 | 200                              |
| Eversley, The Viscount (v.p.) . . . . .              |                  |                | 637-8                 | 200                              |
| Ewing, Major William . . . . .                       |                  |                | 295                   | 100                              |
| Fairbairn, Thomas (v.p.) . . . . .                   |                  |                |                       | 200                              |
| Fergusson, John . . . . .                            |                  |                | 947-8-9               | 300                              |
| Feversham, The Lord . . . . .                        |                  | 29             |                       | 500                              |
| Fielder, Henry . . . . .                             |                  |                | 1183                  | 100                              |
| Fisher, John . . . . .                               |                  |                | 675                   | 100                              |
| Forbes, John . . . . .                               |                  |                | 1219-20               | 200                              |
| Forrest, George E. . . . .                           |                  |                | 1284-5                | 200                              |
| Fowler, John, C.E. (v.p.) . . . . .                  | 10               |                |                       | 1000                             |
| France, Charles B. . . . .                           |                  |                | 1228-9                | 200                              |
| Freake, Charles James (v.p.) . . . . .               | 11               |                |                       | 1000                             |
| Frend, Edwin . . . . .                               |                  |                | 1257-8                | 200                              |
| Frith, John Griffith (Exors. of the late) . . . . .  |                  | 63             |                       | 500                              |
| Gibbs, William . . . . .                             |                  |                | 1085                  | 100                              |

| NAMES.                                                   | Numbers of       |                |              | Amount of Subscriptions. |
|----------------------------------------------------------|------------------|----------------|--------------|--------------------------|
|                                                          | BOXES<br>£1,000. | BOXES<br>£500. | STALLS £100. |                          |
| Gibbs, Mrs. William . . . . .                            |                  |                | 1086         | 100                      |
| Gibbs, Antony . . . . .                                  |                  |                | 1087         | 100                      |
| Gibbs, Henry Hucks . . . . .                             |                  |                | 960-1-2      | 300                      |
| Gibbs, Captain Charles . . . . .                         |                  |                | 963-4        | 200                      |
| Gilmour, Hamilton B. . . . .                             |                  |                | 940-1        | 200                      |
| Godman, F. Du Cane . . . . .                             |                  |                | 649-50       | 200                      |
| Godwin, George, F.R.S. . . . .                           |                  |                | 1262         | 100                      |
| Good, Joseph Henry . . . . .                             |                  |                | 931-2        | 200                      |
| Goolden, Joseph . . . . .                                |                  |                | 1056-7       | 200                      |
| Gordon, Major-Gen. Sir J. W. (Exors. of the late)        |                  | 33             |              | 500                      |
| Graham, Prof. Thos. (Exors. of the late) . . . . .       |                  |                | 640          | 100                      |
| Graham, Peter (v.p.) . . . . .                           |                  |                | 1282-3       | 200                      |
| Graham, Forster . . . . .                                |                  |                | 791          | 100                      |
| Grant, Albert . . . . .                                  |                  |                |              | 1000                     |
| Grant, Captain John . . . . .                            |                  | 46             |              | 500                      |
| Grant, Miss Hannah . . . . .                             |                  |                | 1360-1       | 200                      |
| Granville, The Earl, K.G. (v.p.) . . . . .               | 29               |                |              | 500                      |
| Gray, John Edward . . . . .                              |                  |                | 1101-2       | 200                      |
| Green, William, E. . . . .                               |                  |                | 956-7        | 200                      |
| Grey, The Earl, K.G. (v.p.) . . . . .                    |                  |                | 806-7        | 200                      |
| Grey, Rt. Hon. Sir George, Bt. M.P. (v.p.) . . . . .     |                  |                | 641          | 100                      |
| Grey, General Hon. Charles (v.p.) . . . . .              | 30               |                |              | 1000                     |
| Grissell, Thomas, F.S.A. . . . .                         |                  |                | 929-30       | 200                      |
| Guest, Montague . . . . .                                |                  |                |              | 1000                     |
| Hack, Charles . . . . .                                  |                  |                | 1113-4       | 200                      |
| Hamilton, Sir Robert North Collie, Bt., K.C.B. . . . .   |                  |                | 660-1        | 200                      |
| Hardie, Gavin . . . . .                                  |                  |                | 912          | 100                      |
| Hardwicke, The Earl of (v.p.) . . . . .                  |                  |                | 1309         | 100                      |
| Hare, Charles John, M.D. . . . .                         |                  |                | 1221-2       | 200                      |
| Harfield, W. H. . . . .                                  |                  |                | 925-6        | 200                      |
| Harris, The Lord . . . . .                               |                  |                | 564-5        | 200                      |
| Harton, Samuel . . . . .                                 |                  |                | 927-8        | 200                      |
| Harvey, John . . . . .                                   |                  |                | 1238-9       | 200                      |
| Hatherley, The Lord (v.p.) . . . . .                     |                  | 65             |              | 500                      |
| Hawkshaw, John . . . . .                                 | 9                |                |              | 1000                     |
| Henry, David Joseph . . . . .                            |                  |                |              | 200                      |
| Heywood, James, F.R.S. . . . .                           |                  |                | 1340-1       | 200                      |
| Higgins, Lieut.-Col. G. C. Ouseley . . . . .             |                  |                | 1036         | 100                      |
| Hoffman, A.W., L.L.D., F.R.S. . . . .                    |                  |                | 1115         | 100                      |
| Holdsworth, Robert H. . . . .                            |                  |                | 984-5-6      | 300                      |
| Hollins, M. Daintry . . . . .                            |                  | 5              |              | 500                      |
| Holland, Sir Henry, Bart., M.D., F.R.S. (v.p.) . . . . . |                  |                | 915-6        | 200                      |
| Holroyd, George Frederic . . . . .                       |                  |                |              | 1000                     |
| Hooper, Bartlett . . . . .                               |                  |                | 780-1        | 200                      |
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| Hunt, George . . . . .                                   |                  |                | 1063         | 100                      |
| Hunt, Henry Arthur (v.p.) . . . . .                      |                  | 58             |              | 500                      |
| Hunter, Edward . . . . .                                 |                  |                | 682-3-4      | 300                      |
| Hurtzig, Charles . . . . .                               |                  |                | 1270-1       | 200                      |
| Hyde, Major-General George H. . . . .                    |                  |                | 802          | 100                      |
| Inderwick, Frederick Andrew . . . . .                    |                  |                | 992-3        | 200                      |

| NAMES.                                                                        | Numbers of       |                |              | Amount of Subscriptions. |
|-------------------------------------------------------------------------------|------------------|----------------|--------------|--------------------------|
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| Jay, John . . . . .                                                           |                  |                | 1237         | 100                      |
| Jefferson, R. . . . .                                                         |                  |                | 1096         | 100                      |
| Jennings, George . . . . .                                                    |                  |                | 923-4        | 200                      |
| Jervois, Col. W. F. Drummond, R.E., C.B. . . . .                              |                  |                | 1312-3       | 200                      |
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| Kane, Major F. Campbell . . . . .                                             |                  |                | 1261         | 100                      |
| Keating, The Hon. Sir Henry Singer . . . . .                                  |                  |                | 1185-6       | 200                      |
| Kelk, John (v.p.) . . . . .                                                   | 13               |                |              | 1000                     |
| Kershaw, Thomas . . . . .                                                     |                  |                | 1061-2       | 200                      |
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| Kinnaird, Hon. Arthur, M.P., (v.p.) . . . . .                                 |                  |                | 1161         | 100                      |
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| Lloyd, Richard . . . . .                                                      |                  |                | 782-8        | 200                      |
| Low, Robert . . . . .                                                         |                  |                | 1037-8-9     | 300                      |
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| Macdonald, Sir Archibald K., Bart. . . . .                                    |                  |                | 1069-70      | 200                      |
| M'Hardy, Coghlan Maclean . . . . .                                            |                  |                | 1328-9       | 200                      |
| McIlwraith, Mrs. Mary . . . . .                                               |                  |                | 974-5        | 200                      |
| Macleay, Alexander . . . . .                                                  |                  |                | 965          | 100                      |
| MacLeod of MacLeod, The . . . . .                                             |                  |                | 1223-4       | 200                      |
| Marjoribanks, Sir Dudley Coutts, B., M.P. (v.p.) . . . . .                    |                  | 47             |              | 500                      |
| Marochetti, The Baron . . . . .                                               |                  |                | 1076-7       | 200                      |
| Maynard, Joseph . . . . .                                                     |                  |                | 516-7-8      | 300                      |
| Mercer-Henderson, George William . . . . .                                    |                  |                | 1268-9       | 200                      |
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| Mitchell, George . . . . .                                                    |                  |                | 818-9        | 200                      |
| Moffatt, George, M.P. (v.p.) . . . . .                                        |                  | 31             |              | 500                      |
| Molyneux, Mrs. M. M. . . . .                                                  |                  | 34             |              | 500                      |
| Monk, Frederick William . . . . .                                             |                  |                | 978-9        | 200                      |

| NAMES.                                          | Numbers of       |                |              | Amount of Subscriptions. |
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|                                                 | BOXES<br>£1,000. | BOXES<br>£500. | STALLS £100. |                          |
| Monk, J. Charles . . . . .                      |                  |                | 696-7        | 200                      |
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| Moxon, Charles . . . . .                        |                  |                | 1116-7       | 200                      |
| Murchison, Sir Roderick Impey, Bart. (v.p.) . . |                  |                | 544-5        | 200                      |
| Napier, John . . . . .                          |                  |                | 664-5        | 200                      |
| Nash, Peter . . . . .                           |                  |                | 1169-70      | 200                      |
| Nicholson, W. H. . . . .                        |                  | 27             |              | 500                      |
| Nicoll, Henry John . . . . .                    |                  |                | 1803-4       | 200                      |
| Norman, Rev. Charles Frederick . . . . .        |                  |                | 678-4        | 200                      |
| Oakes, William T. S. . . . .                    |                  |                | 1033-4       | 200                      |
| Ogle, Major Arthur J. . . . .                   |                  |                | 1047         | 100                      |
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| Ottley, E. J. . . . .                           |                  |                | 970-1        | 200                      |
| Overstone, The Lord (v.p.) . . . . .            |                  | 36             |              | 500                      |
| Owen, Professor R., F.R.S., D.C.L. (v.p.) . . . |                  |                | 705          | 100                      |
| Paget, Lord Alfred . . . . .                    | 37               |                |              | 1000                     |
| Paget, Lord Clarence, M.P. . . . .              |                  |                | 810-1        | 200                      |
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| Palmer, Mrs. Clara . . . . .                    | 39               |                |              | 1000                     |
| Parbury, Frederick . . . . .                    |                  |                | 1347-8       | 200                      |
| Peabody Donation Fund, Trustees of . . . . .    | 19               |                |              | 1000                     |
| Pedder, Major H. N. . . . .                     |                  |                | 851-2        | 200                      |
| Pender, John (v.p.) . . . . .                   | 31               |                |              | 1000                     |
| Pendergast, John . . . . .                      |                  | 69             |              | 500                      |
| Peter, John . . . . .                           |                  |                | 966          | 100                      |
| Pollen, J. Hungerford, M.A. . . . .             |                  |                | 1321-2       | 200                      |
| Pollock, General Sir George, G.C.B. . . . .     |                  |                | 1354-5       | 200                      |
| Popham, Francis Leybourne . . . . .             |                  |                | 860          | 100                      |
| Portman, The Lord . . . . .                     |                  |                | 96-7         | 200                      |
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| Price, Charles J. . . . .                       |                  |                |              | 100                      |
| Prothero, Thomas, F.S.A. . . . .                |                  |                | 1189-90      | 200                      |
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| Pugh, Miss Ellen . . . . .                      |                  |                | 1059         | 100                      |
| Pugh, Miss Laura . . . . .                      |                  |                | 1060         | 100                      |
| Rae, James . . . . .                            |                  |                | 950-1        | 200                      |
| Ralli, E. . . . .                               |                  |                | 1052-3       | 200                      |
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| Rawson, Philip . . . . .                        |                  |                | 917-8        | 200                      |
| Ray, Edmund B. . . . .                          |                  |                | 1253-4       | 200                      |
| Redesdale, Lord . . . . .                       |                  |                | 1343-4       | 200                      |
| Redgrave, Richard, R.A. . . . .                 |                  |                | 1335         | 100                      |
| Reed, Edward J., C.B. . . . .                   |                  |                | 1330-1       | 200                      |
| Renshaw, George Pearson . . . . .               |                  |                | 829          | 100                      |
| Rich, Colonel George Whitworth Talbot, C.B. .   |                  |                | 1097-8       | 200                      |
| Rigby, William . . . . .                        |                  |                | 1040-1       | 200                      |
| Ripley, W. H. . . . .                           |                  |                | 1112         | 100                      |

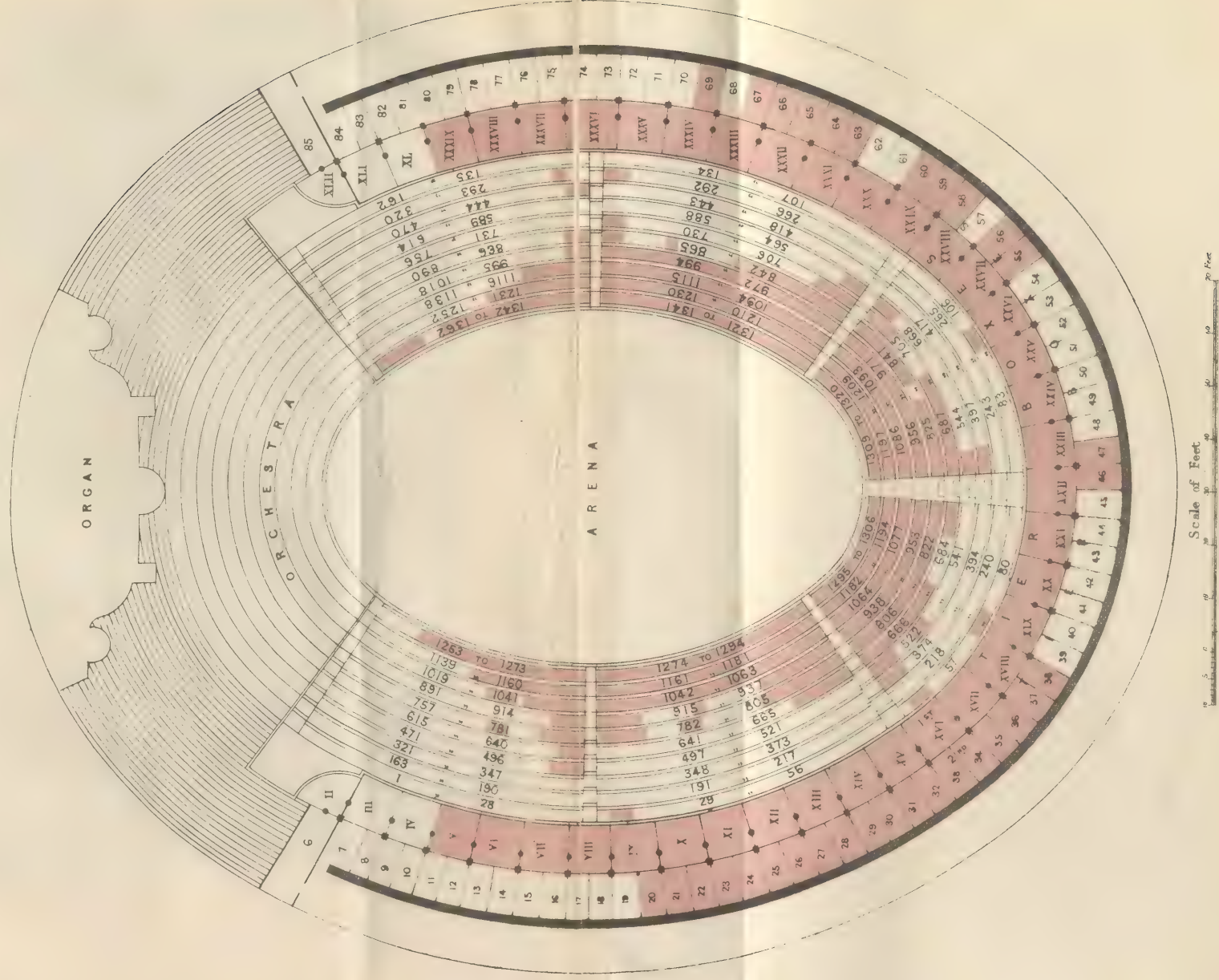


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|                                                          | Boxes<br>£1,000. | Boxes<br>£500. | STALLS £100. |                                  |
| Roberts, W. H. . . . .                                   |                  |                | 708-9        | 200                              |
| Robinson, Admiral Sir Robert Spencer, K.C.B. . . . .     |                  |                | 1286-7       | 200                              |
| Rogers, Rev. William, M.A. (v.p.) . . . . .              |                  |                | 994          | 100                              |
| Rosher, Edward . . . . .                                 |                  |                | 729-30       | 200                              |
| Rosse, The Earl of . . . . .                             | 14               |                |              | 1000                             |
| Rothery, Henry Cadogan, F.L.S. (v.p.) . . . . .          |                  |                | 1277-8       | 200                              |
| Rougier, Henry . . . . .                                 |                  |                | 1198-9       | 200                              |
| Russell, William Howard, LL.D. . . . .                   |                  |                |              | 200                              |
| Rutland, The Duke of (v.p.) . . . . .                    |                  |                | 639          | 100                              |
| Ryder, Admiral Alfred Phillips . . . . .                 |                  |                | 642-3        | 200                              |
| Safe, James William . . . . .                            |                  |                | 522          | 100                              |
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| Salisbury, The Marquis of (Exors. of the late) . . . . . | 15               |                |              | 1000                             |
| Salt, Sir Titus, Bart. (v.p.) . . . . .                  | 23               |                |              | 1000                             |
| Sandeman, George G. (Exors. of the late) . . . . .       | 36               |                |              | 1000                             |
| Saunders, John O'Brien . . . . .                         |                  |                | 1200-1       | 200                              |
| Saunders, Samuel . . . . .                               |                  |                | 1191-2       | 200                              |
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| Scaramanga, Mrs. Julia . . . . .                         |                  |                | 1054-5       | 200                              |
| Schenley, Edward Wyndham H. . . . .                      | 24               |                |              | 1000                             |
| Scott, J. Lindsay . . . . .                              |                  |                | 1305-6       | 200                              |
| Scott, Lieut.-Colonel H. Y. D., R.E. . . . .             |                  |                | 372-3        | 200                              |
| Scott, Michael . . . . .                                 |                  |                | 1205-6       | 200                              |
| Scott, George Gilbert, R.A. . . . .                      |                  |                |              | 200                              |
| Searle, Charles Gray . . . . .                           |                  |                | 1259-60      | 200                              |
| Simpson, Thomas . . . . .                                |                  |                | 982-3        | 200                              |
| Sinclair, The Venerable Archdeacon (v.p.) . . . . .      |                  |                | 1215         | 100                              |
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| Taunton, The Lady . . . . .                              |                  |                | 67-8         | 200                              |
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| Taylor, John, M.D. . . . .                               |                  |                | 990-1        | 200                              |
| Taylor, James . . . . .                                  |                  |                | 694-5        | 200                              |
| Taylor, William . . . . .                                |                  |                | 967          | 100                              |
| Thomas, Edward . . . . .                                 |                  |                | 1300         | 100                              |
| Thompson, Francis. . . . .                               |                  |                | 1266-7       | 200                              |
| Thomson, Miss . . . . .                                  |                  |                | 830-1        | 200                              |
| Threlfall, Charles . . . . .                             |                  |                | 865          | 100                              |

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| Threlfall, Thomas . . . . .                               |                  |                | 864          | 100                     |
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| Tite, Sir William, M.P., F.R.S. . . . .                   |                  |                | 1108-9       | 200                     |
| Tomline, William . . . . .                                |                  |                | 291-2        | 200                     |
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| Warren, Albert Henry . . . . .                            |                  |                | 1236         | 100                     |
| Warren, Henry . . . . .                                   |                  |                | 1235         | 100                     |
| Watson, Edward Façon . . . . .                            |                  |                | 1044         | 100                     |
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| Weldon, Mrs. . . . .                                      |                  |                | 803          | 100                     |
| Wellington, The Duke of, K.G. . . . .                     | 22               |                |              | 1000                    |
| West, Mrs. Frederick . . . . .                            |                  |                | 938          | 100                     |
| West, William Cornwallis . . . . .                        |                  |                | 939          | 100                     |
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| Williams, John . . . . .                                  |                  |                | 995-6        | 200                     |
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| Wood, Rev. Richard . . . . .                              |                  |                | 1178-9       | 200                     |
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| Wyon, Leonard Charles . . . . .                           |                  |                | 1225-6       | 200                     |

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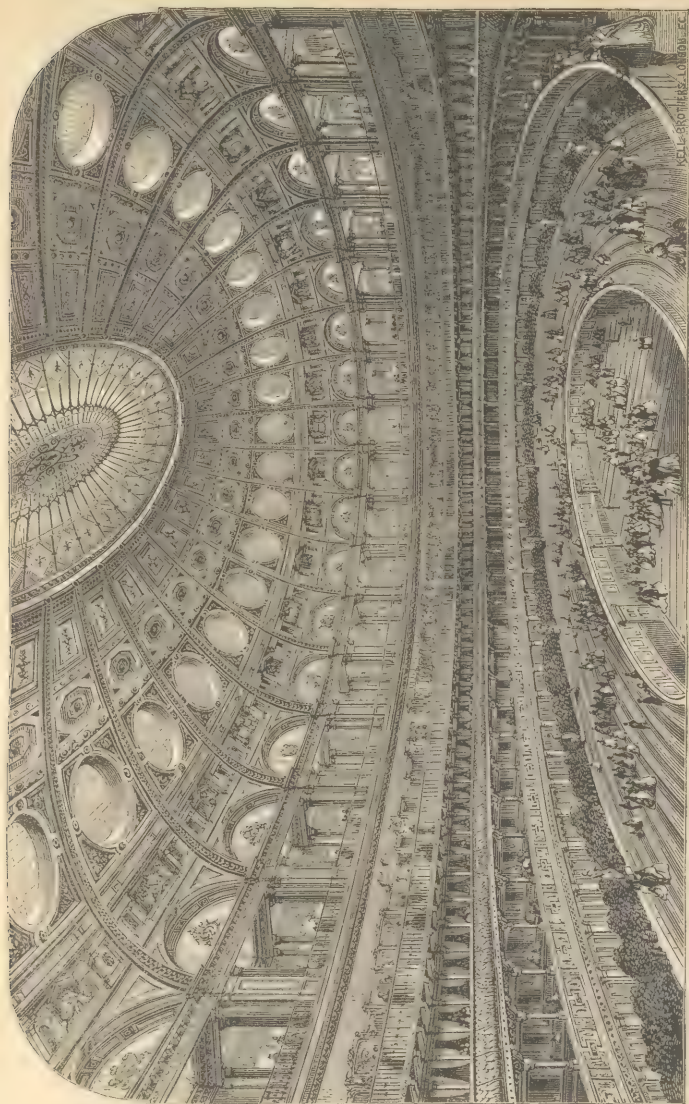
PLAN SHEWING POSITION OF BOXES AND STALLS.



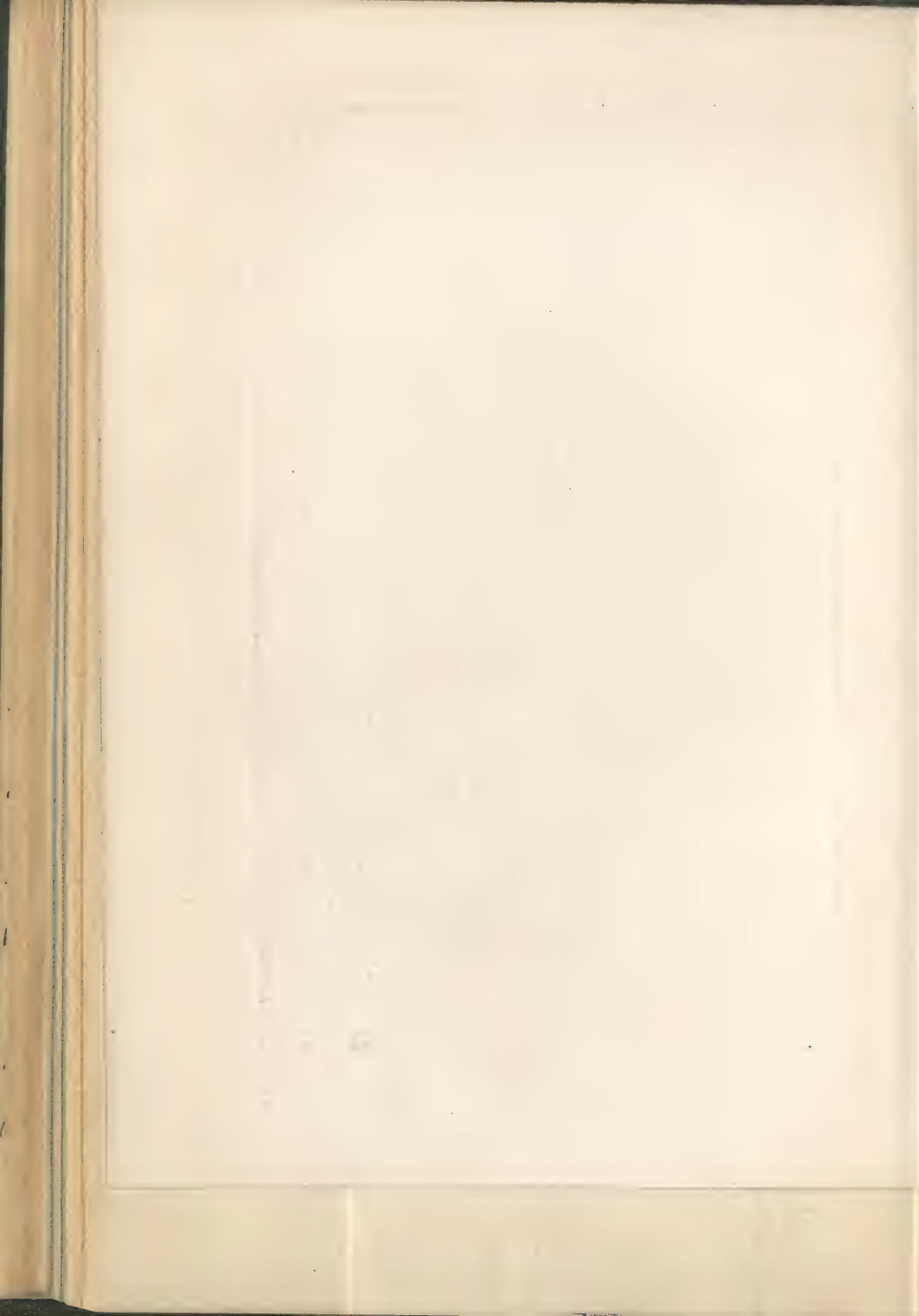
Note, The Red tint indicates those Boxes & Stalls which are already allocated.





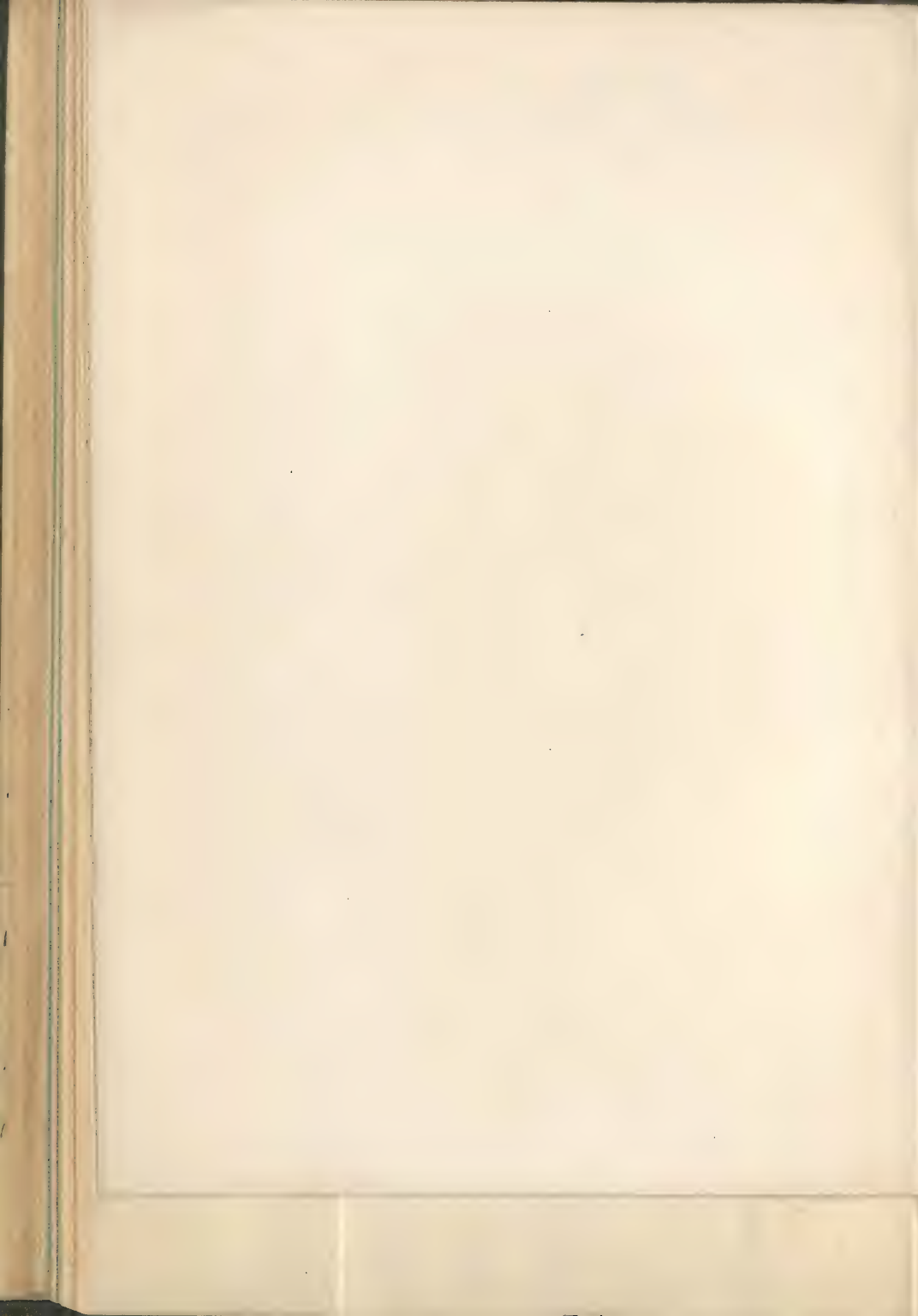


ROYAL ALBERT HALL OF ARTS AND SCIENCES.





ROYAL ALBERT HALL OF ARTS AND SCIENCES.







# ROYAL ALBERT HALL OF ARTS AND SCIENCES SOUTH KENSINGTON.

Map showing the Railway Communications.

THE ROYAL ALBERT HALL IS COLOURED RED AND THE HORTICULTURAL GARDENS ARE BORDERED WITH A DOTTED LINE.

1870.

Existing Railways are shown in a black line.  
Railways in progress are dotted.

SCALE OF MILES. 2











# L A W S

FOR

THE MANAGEMENT AND APPROPRIATION

OF

*The* Fund for the Support

OF

DECAYED MEMBERS

*of the*  
OF THE

ROYAL SOCIETY OF MUSICIANS,

THEIR WIDOWS AND FAMILIES.

---

INSTITUTED 1738, AND INCORPORATED 1790.

---

REVISED AND PRINTED BY ORDER OF SPECIAL GENERAL MEETINGS ON THE  
31ST OF JULY, AND 19TH OF AUGUST, 1844.

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ANGEL COURT, SKINNER STREET.

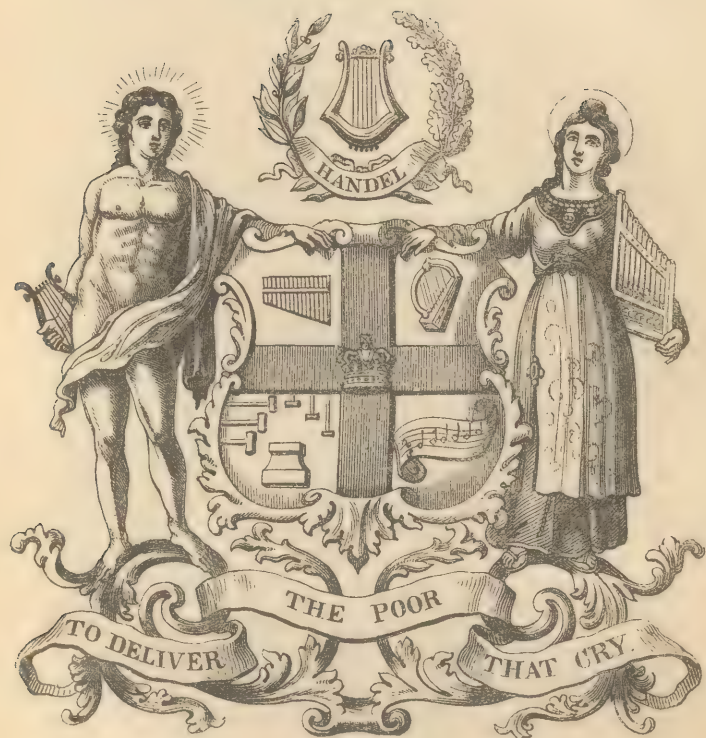
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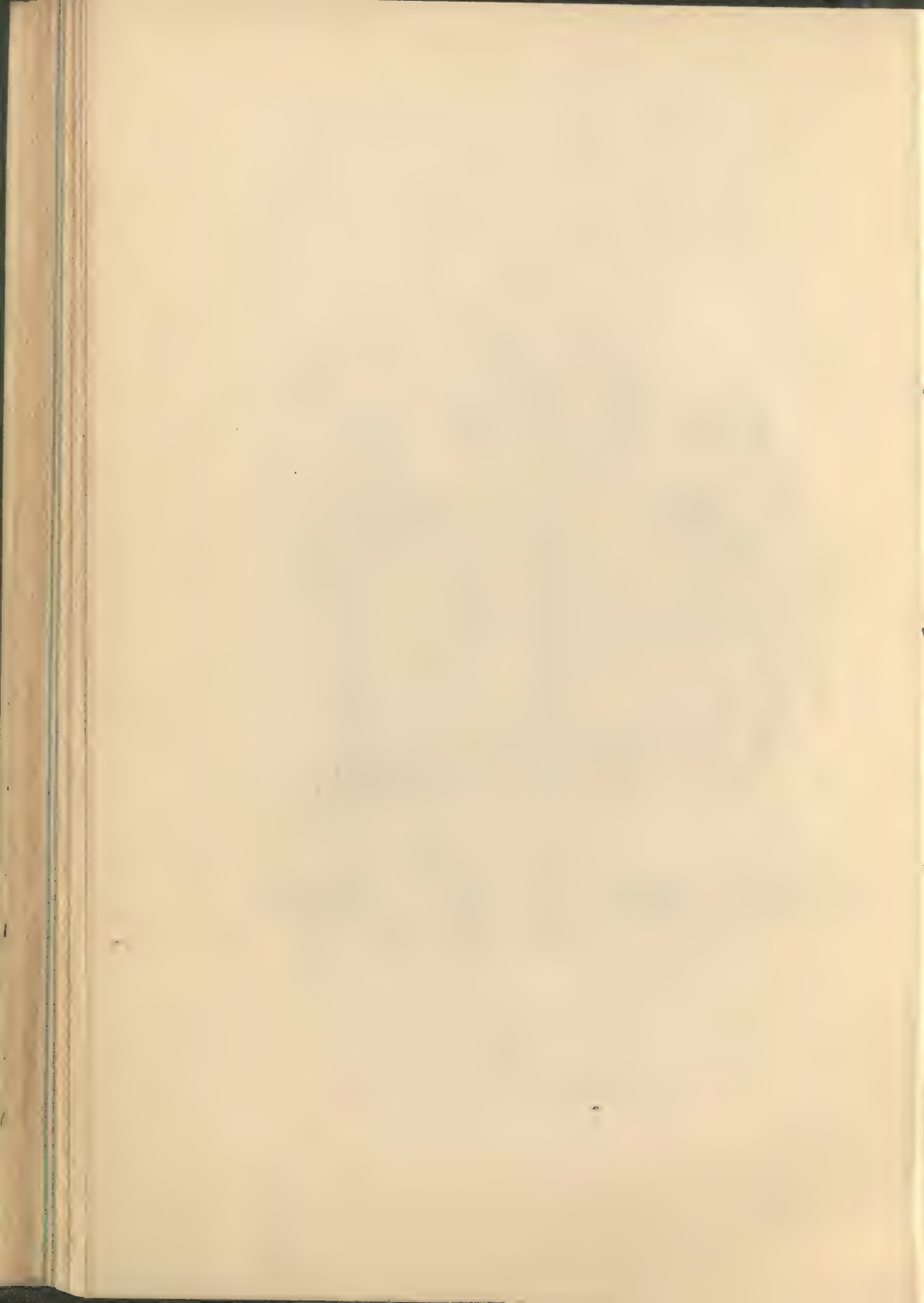
1844.

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## INTRODUCTION.

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THE Royal Society of Musicians of Great Britain was instituted in 1738, for the maintenance of aged and decayed Musicians, their Widows and Orphans.

“The origin of this Institution, like that of many others, was purely accidental. Above a century ago, a celebrated oboe player of the name of Kýtch came to England from Germany. His performance was held in such high estimation, that he was engaged at two or three private parties of an evening to play songs from favourite Operas with other pieces, which he executed with exquisite taste and feeling.

“But, with all the patronage and encouragement that Kýtch enjoyed, he was very improvident; he neglected his family, then himself, consequently, he became totally incapable of appearing before any respectable assembly; and, at last, he was found one morning in St. James’s Market, breathless.

“That ‘great good often arises from partial evil,’ has been verified in this instance. Soon after the death of Kýtch, Festing, the celebrated violinist, Weideman, the flute player, who instructed his Majesty GEORGE THE THIRD, and

Vincent, the oboe player, were standing at the door of the Orange Coffee House, in the Haymarket \*, when they observed two very interesting boys driving milch asses ; on inquiring who they were, they proved to be the orphans of the unfortunate Kÿtch ! With a feeling that reflects honour on their memories, they entered into a subscription to rescue the children of their departed brother Professor from such a degrading situation ; and on consulting with several other eminent Musicians on the necessity of raising a Fund to alleviate the distress of their indigent Brethren, their Widows and Orphans, they established, on the 19th of April 1738, THIS SOCIETY.”†

Dr. Burney, who wrote an account of the Commemoration of Handel in Westminster Abbey in 1784, and subsequent Festivals, and from whom we have all the information we possess relative to this Society, of which he was an early Member, says :—

“ At a Meeting held May 8th, 1738, a Code of excellent Laws was drawn up” (most of which remain in force at the present day). “ No charitable institution can be more out of the reach of abuse, embezzlement, or partiality, regulated with more care, integrity, and economy than this, or have its income so immediately derived from the talents and activity of its own Members.

“ The path, therefore, which the Governors and Court of Assistants have now to pursue is perfectly plain and pleasant ;—the power of alleviating distress and misery, and administering

\* Now Messrs. Ransom’s Banking-House.

† The above is an extract from a clever account of this Society by Mr. John Parry, which is presented to all Honorary Subscribers.

comfort to age and infirmities, is placed in their hands."

A Charter was granted to this Society in 1790 by that revered and truly benevolent monarch, GEORGE THE THIRD, who honoured the Institution with his special patronage and protection, and commanded that the *Messiah* should be annually performed for its benefit.

By the Charter, the Society, among many other advantages, is enabled to possess lands to the clear value of one thousand pounds per annum; further, the Members "have full power to make, constitute and ordain such statutes, bye-laws, and ordinances which shall appear to them to be good, necessary, and expedient, for the government, order, and regulation of the said Society, and every Member thereof; and for effectually carrying into execution the charitable purposes and intentions thereof; *and at their will and pleasure, to revoke, change, and alter the same, or any of them, and the said statutes, bye-laws, and ordinances*, not being repugnant to the Law and Statutes of this our realm." A coat of arms and a seal were also granted; (see the Charter at the end of the Book of Laws.)

## DECLARATION.

---

THAT the true intent for which this Society was founded may be clearly understood, it is hereby expressly declared, that the Funds of the Society are not to be employed in supporting members and their families, whose only claim for relief is founded on want of employment; but in the maintenance of those members, who from age, infirmity, or disease are incapable of maintaining themselves, and in the support of Widows and Orphans left destitute or without sufficient means of maintenance.



## QUALIFICATIONS AND DISQUALIFICATIONS.

### LAW 1.

THAT Candidates recommended for admission into this Society must have attained the age of twenty-one years and be under forty-five. SECTION 1.

THAT Candidates must have studied and practised music as a profession seven years previously to their recommendation, and must perform on some musical instrument. SECTION 2.

THAT the professional engagements of all Candidates must have caused them to reside chiefly in London, or within five miles of the General Post Office, during the three years immediately preceding their recommendation. SECTION 3.

THAT Candidates being foreigners must have practised music for a maintenance in the United Kingdom seven years, at least, immediately preceding their recommendation. SECTION 4.

THAT no Musician is eligible to be proposed as a Candidate for admission into this Society who is afflicted with any infirmity calculated to impede or prevent him from pursuing his professional avocations. SECTION 5.

## RECOMMENDATION OF CANDIDATES.

**LAW 2.**

- SECTION 1. THAT the recommendation paper of every Candidate for admission into this Society must be signed by three Members; must be read at three monthly meetings previously to the Ballot, and at each reading of the recommendation paper, one of the Recommenders must attend.
- SECTION 2. THAT no recommendation paper be received unless each of the Recommenders has served the office of Governor.
- SECTION 3. THAT any Member recommending a Candidate for admission into this Society who does not attend at least one reading of the recommendation paper, shall by such neglect cause the said recommendation to be declared void.
- SECTION 4. THAT every Candidate for admission into this Society, shall insert in his recommendation paper that he has studied and practised Music as a profession seven years.
- SECTION 5. THAT a Candidate being a foreigner, shall insert in his recommendation paper that he has practised music for a maintenance in the United Kingdom seven years, at least, immediately preceding his recommendation.
- SECTION 6. THAT a certificate or other satisfactory testimonial of the date of the Candidate's birth must accompany the recommendation paper. Also a certificate of his baptism.

THAT the Candidate's professional engagements and qualifications must be inserted in the recommendation paper. SECTION 7.

THAT should the Candidate be married, a certificate of his marriage must accompany the recommendation paper. SECTION 8.

THAT should the Candidate have Children, their names and ages must be inserted in the recommendation paper, and their baptismal certificates must accompany it. SECTION 9.

THAT should the Candidate be a member of the Choral Fund or any other Musical Society established for charitable purposes, it must be specified in the recommendation paper. SECTION 10.

THAT every Candidate must furnish a certificate regarding his health from his own medical attendant, and that one of the Society's honorary medical officers be requested to report on the state of the Candidate's health, through the Secretary. SECTION 11.

THAT no Candidate shall be balloted for unless he attend the second or third reading of his recommendation paper, to answer any questions which it may be necessary to put to him. SECTION 12.

THAT if after the election of any Candidate it should be proved that, either through design or inattention, the statements made in his recommendation paper were not strictly true, the election shall be declared utterly null and void. SECTION 13.

SECTION      THAT the recommendation papers of Candidates shall not be read at a Monthly Meeting before eight o'clock.

14.

SECTION      THAT a copy of this law shall be printed in every recommendation paper.

15.

SECTION      FORM OF THE RECOMMENDATION.

16.

TO THE GOVERNORS AND COURT OF ASSISTANTS OF  
THE ROYAL SOCIETY OF MUSICIANS.

Gentlemen,

WE beg leave from our own personal knowledge to recommend Mr.                      Musician, as a proper person to be a member of this Society. He has studied and practised music as a profession seven years, is a                      man                      years of age, has                      child                      , and from his talent and respectability                      is likely to advance the interest of this Society.

We are,

Your humble servants,

I hereby declare the particulars of the above recommendation are strictly true.

And I hereby promise that, should I be elected a member, I will, when summoned, personally attend the Society's Annual Rehearsal and Concert, or any other Performance given in aid of the funds of this Society, to assist in such manner as the Committee for the Concert may think proper to appoint, and if permitted or directed by them to attend by deputy, I will pay the expense of the same.



## ELECTION OF MEMBERS.

**LAW 3.**

THAT the admission or rejection of Candidates must be determined by ballot, at the meeting of the Governors and Court of Assistants, the month immediately following the third reading of the recommendation paper, unless sufficient cause be shown for postponement. SECTION 1.

THAT no ballot shall take place for the election of a Member, unless two of his recommenders, at least, be present. SECTION 2.

THAT the Governors and Court of Assistants only are entitled to vote at the election of a Member, and two thirds of the votes must be in favour of the Candidate, to constitute him a member of this Society. SECTION 3.

THAT no Member who has signed the recommendation paper of a Candidate shall vote at the ballot for his admission or rejection. SECTION 4.

THAT Candidates who may not be elected at a Monthly Meeting, may make an appeal to the ensuing General Meeting of the Society, through the Members who have signed their recommendations; when if a ballot take place, and three fourths of the Members present vote in their favour, they shall be declared as duly elected Members of this Society. SECTION 5.

THAT a Candidate shall not be considered a Member (although elected) until he has paid his entrance fee and premium or premiums, also his subscription, and signed the following declaration contained in the admission book, which must be done on or before the third Monthly Meeting of the Governors and Court of Assistants, following the election, or it will be void. SECTION 6.

## DECLARATION.

SECTION 7. "We, whose names are hereunder written, do hereby declare our approbation of, and consent to the printed Laws and Regulations agreed to by the Royal Society of Musicians, at their several General Meetings, and do further declare that we will abide by and stand to any addition or alteration of the Laws and Regulations which may be made by the Society at any of its future General Meetings. In witness whereof we have severally signed our names, in the presence of the Governors and Members of the Court of Assistants present at a Monthly Meeting of the said Society."

SECTION 8. THAT a Member of any Musical Society established for charitable purposes, elected a Member of this Society, cannot be permitted to sign the book of admission until he has resigned his Membership in such Society.

SECTION 9. THAT any Member of this Society becoming a Member of the Choral Fund, or any other Musical Society established for charitable purposes, shall cease to belong to this Society.

## BALLOTS.

## LAW 4.

SECTION 1. THAT a ballot may be demanded on any proposition at a General Meeting, by five Members; but one Governor or Member of the Court of Assistants may demand a ballot at a Monthly Meeting.

SECTION 2. THAT all propositions shall be decided by show of hands, unless a ballot be demanded as allowed in Section 1 of this Law.

## PREMIUMS AND SUBSCRIPTION.

**LAW 5.**

THAT every musician on being admitted a member of this Society shall pay an entrance fee of Ten Guineas, exclusively of the premium or premiums set forth in Sections 2 and 3 of this Law; also the subscription for the current year.

SECTION 1.

THAT every musician elected a member of this Society, whose age exceeds 22 years, shall pay a premium according to the following scale.

SECTION 2.

## SCALE OF PREMIUMS.

|                 |       |       | £  | s. |
|-----------------|-------|-------|----|----|
| If 22 and under | 23    | ..... | 2  | 2  |
| 23              | ..... | 24    | 4  | 6  |
| 24              | ..... | 25    | 6  | 12 |
| 25              | ..... | 26    | 9  | 0  |
| 26              | ..... | 27    | 11 | 11 |
| 27              | ..... | 28    | 14 | 4  |
| 28              | ..... | 29    | 17 | 0  |
| 29              | ..... | 30    | 19 | 19 |
| 30              | ..... | 31    | 23 | 0  |
| 31              | ..... | 32    | 26 | 5  |
| 32              | ..... | 33    | 29 | 13 |
| 33              | ..... | 34    | 33 | 4  |
| 34              | ..... | 35    | 36 | 19 |
| 35              | ..... | 36    | 40 | 17 |
| 36              | ..... | 37    | 44 | 19 |
| 37              | ..... | 38    | 49 | 5  |
| 38              | ..... | 39    | 53 | 16 |
| 39              | ..... | 40    | 58 | 11 |
| 40              | ..... | 41    | 63 | 11 |
| 41              | ..... | 42    | 68 | 16 |
| 42              | ..... | 43    | 74 | 6  |
| 43              | ..... | 44    | 80 | 2  |
| 44              | ..... | 45    | 86 | 4  |

SECTION      THAT every musician elected a member of  
 3.      this Society shall pay the sum of Two Guineas for each child he may have under fourteen years of age, born in wedlock, at the time of his admission.

SECTION      THAT every musician elected a member of  
 4.      this Society since the 25th of June, 1820, shall pay a subscription of Two Guineas annually.

SECTION      THAT any Member neglecting to pay his  
 5.      annual subscription on or before the Monthly Meeting in January shall pay a fine of Two Shillings and Sixpence, and the like sum of Two Shillings and Sixpence for every month his annual subscription may remain unpaid, until the Monthly Meeting in June, when the subscription and all fines must be paid, or he will cease to belong to this Society.

## MONTHLY MEETINGS.

### LAW 6.

SECTION      THAT the Governors and Court of Assistants  
 1.      shall meet in the first Week of every month, at seven o'clock in the evening, to transact the affairs of the Society.

SECTION      THAT a Member, being one of the Court of  
 2.      Assistants, shall be chosen at each Monthly Meeting to preside. He shall cause the minutes of the preceding meeting to be read, for the purpose of their being confirmed or rescinded, (pecuniary grants excepted,) and before the meeting be dissolved, he shall sign the minutes of the proceedings.



THAT a cheque on the Society's Bankers, signed by the Chairman and Four Governors or Members of the Court of Assistants, shall be drawn at each Monthly Meeting, for the sum of money required to defray the expenses of the current month. SECTION 3.

THAT when any sum of money is directed to be laid out in the public funds, five Governors or Members of the Court of Assistants, present at a Monthly Meeting, shall sign an order authorizing the Society's bankers to purchase so much stock as such sum will buy, and in such of the public funds as shall be specified in the order. SECTION 4.

THAT an account of the incidental expenses of the Society shall be made out half-yearly, and prior to being paid shall be laid before a Monthly Meeting for inspection. SECTION 5.

THAT in cases not provided for by the existing laws of this Society, the Governors and Court of Assistants, at the Monthly Meetings, may make such temporary laws as may become necessary; which shall remain in force until the next General Meeting. SECTION 6.

THAT it is the duty of the Governors and Court of Assistants to make the strictest inquiry in all cases relative to the property and circumstances of a claimant, and upon the detection of any imposition, the person so detected shall be for ever excluded from receiving any benefit whatever from this Society. SECTION 7.

## GOVERNORS.

## LAW 7.

- SECTION 1. THAT twelve Governors be chosen annually to conduct the affairs of the Society in conjunction with the Court of Assistants; and that each Governor shall remain in office two years in succession.
- SECTION 2. THAT Members are eligible to be chosen Governors twelve months after their admission into this Society.
- SECTION 3. THAT any member elected a Governor who refuses to serve that office shall be fined three pounds, unless he have already served, and if the fine be not paid on or before the Monthly Meeting in June, next following his election, he shall cease to belong to this Society.
- SECTION 4. THAT any Governor who does not attend the Monthly Meetings by seven o'clock shall pay a fine of two shillings and sixpence for each non-attendance, unless he be prevented by illness.
- SECTION 5. THAT a Governor has the right of voting in all affairs transacted at the Monthly Meetings, excepting on a recommendation or petition signed by himself. (*Vide* Law 3, Sect. 4.)
- SECTION 6. THAT the Governors and Court of Assistants present at a Monthly Meeting shall have the power to direct summonses to be issued for a full attendance of the Court of Assistants at the next Monthly Meeting.

THAT in the intervals of the Monthly Meetings, any two of the Governors or Members of the Court of Assistants, on being applied to, shall have the power to order a sum of money, not exceeding One Guinea per week, up to the next Monthly Meeting, to be paid to any Member, rendered incapable, by ill health or accident, of exercising his profession, and who is not a recipient at the time, it being first ascertained that such person is in want of immediate relief.

SECTION  
7.

THAT the Governors and Court of Assistants be empowered to make such allowance as they, in their discretion, shall judge necessary, towards the maintenance and education of members' children who may be left orphans, under 14 years of age.

SECTION  
8.

### SUPERNUMERARY GOVERNORS.

THERE shall be two Members elected annually to supply vacancies, occasioned by the refusal to serve or by the death of any of the Governors.

SECTION  
9.

### COURT OF ASSISTANTS.

#### LAW 8.

THAT forty-eight Members constitute the Court of Assistants.

SECTION  
1.

THAT every Member of the Court of Assistants shall have the right of voting in all affairs transacted at the Monthly Meetings, excepting on any recommendation or petition signed by himself. (*Vide* Law 3, Sect. 4.)

SECTION  
2.

THAT any Member of the Court of Assistants becoming a claimant on the funds of this Society shall cease to belong to that Court.

SECTION  
3.

- SECTION 4. THAT on the decease or resignation of any one of the Court of Assistants, or in case of his becoming a claimant on the funds of the Society, a Member, who has served the office of Governor, shall be elected at the ensuing General Meeting to supply the vacancy.

## PERMANENT COMMITTEES.

### LAW 9.

- SECTION 1. THAT there shall be five permanent Committees elected annually at the Christmas General Meeting.

- SECTION 2. THAT the First Committee, to be called the Concert Committee, shall consist of Eight Members for the management and direction of all Performances given in aid of the funds of this Society.

- SECTION 3. THAT the Second Committee, to be called the Committee of Accounts, shall consist of Six Members, not being Governors, nor on the Court of Assistants, who shall meet in the Week immediately preceding Lady Day, Midsummer, Michaelmas, and Christmas, to audit the Accounts of the Society, and to prepare a Report of the Society's annual Income and Expenditure, which Report shall be read at the General Meeting in December.

- SECTION 4. THAT the names of the Three Senior Members of the Committee of Accounts shall be withdrawn every year, and that Three other Members be annually elected at the Christmas General Meeting, to fill the vacancies thus occasioned.



THAT any demands on this Society remaining unpaid at the Monthly Meeting in December, shall be stated to the Committee of Accounts at its next Meeting, who shall report the same at the ensuing General Meeting. SECTION 5.

THAT any Member elected on the Committee of Accounts, who shall fail to attend the Meetings when summoned, shall pay a fine of two shillings and sixpence for each non-attendance. SECTION 6.

THAT the Third Committee, to be called the Visiting Committee, shall consist of Ten Members, including the Secretary and Collector. They shall arrange amongst themselves to visit once a year, at least, all the Claimants and Apprentices residing in London, or the environs thereof, and report to the Monthly or General Meetings. SECTION 7.

THAT the Fourth Committee, to be called the House Committee, shall consist of Six Members, to be chosen from the Court of Assistants, for the care and management of the Society's Rooms in Lisle Street. SECTION 8.

THAT the Fifth Committee, to be called the Dinner Committee, shall consist of an unlimited number of Members, for the direction and management of the Society's Annual Festival. SECTION 9.

THAT the Anniversary Dinner of the Society shall be held at such place, and on such day, as may appear to the Dinner Committee best calculated to benefit the Society. SECTION 10.

THAT all necessary expenses incurred by Members of Committees in the execution of their duties, shall be paid by the House Committee out of the fines. SECTION 11.

## GENERAL MEETINGS.

**LAW 10.**

SECTION      THAT two General Meetings shall be held  
 1.            every year, one in the last Week of June, and  
               the other in the last Week of December.

SECTION      THAT General Meetings shall not be appointed  
 2.            to take place later than seven o'clock in the  
               evening.

SECTION      THAT a Member of the Court of Assistants  
 3.            shall be chosen at every General Meeting to pre-  
               side. He shall cause the Minutes of the preceding  
               Meeting to be read, for the purpose of their being  
               confirmed or rescinded (pecuniary grants ex-  
               cepted); and before the Meeting is dissolved he  
               shall sign the Minutes of the Proceedings.

SECTION      THAT an Annual Report shall be read by the  
 4.            Chairman, at the General Meeting in December,  
               of the positive Income of the Society, arising from  
               the following sources :—

Honorary Subscriptions.

Members' Subscriptions.

Ground Rents in Lisle Street.

Property in the Public Funds.

And from any other source. Also a List of the  
 Arrears due from Honorary Annual Subscribers  
 shall be read.

SECTION      THAT a List of the new Honorary Subscribers  
 5.            shall be read by the Secretary, at every General  
               Meeting, with the names of those by whom they  
               were obtained.

THAT the Honorary President, Vice-Presidents, Chaplain, Physicians, Surgeons, Oculist, Aurist, Bankers, Solicitor, Honorary Treasurer, Governors, Committees, Secretary, and Collector, are to be elected annually, at the General Meeting in December, by show of hands, unless a ballot be demanded. SECTION 6.

THAT any vacancy occurring amongst the honorary officers of the Society by death, resignation, or otherwise, shall be filled up at the following half-yearly General Meeting. SECTION 7.

THAT no motion shall be made at any General Meeting to alter, amend, or make any additions whatsoever to the laws of this Society, unless a copy of the motion shall have been printed in the Circular convening the Meeting at which such alterations, amendments, or additions are to be proposed. SECTION 8.

#### EXTRAORDINARY GENERAL MEETINGS.

THAT ten Members may call an Extraordinary General Meeting, on giving notice and specifying the purpose of such Meeting, to the Secretary, or, in case of his illness or absence, to the Collector. SECTION 9.

THAT Extraordinary General Meetings shall be convened within ten days from the receipt of the requisition by the Secretary. SECTION 10.

THAT the Chair shall not be taken at an Extraordinary General Meeting, unless twenty-one Members be present. SECTION 11.

THAT no proposition or question shall be discussed at an Extraordinary General Meeting, except the proposition or propositions named in the requisition. SECTION 12.

## DUTIES OF THE SECRETARY.

### LAW 11.

SECTION      THAT the Secretary shall attend all General,  
1.      Monthly, and Committee Meetings, and take and keep fair and correct minutes of all their proceedings.

He shall attend all Rehearsals and Concerts given in aid of the funds of this Society.

He shall attend the Annual Dinner of the Society.

He shall prepare and forward all letters and summonses to Members by post, pre-paid.

He shall attend the binding of Apprentices.

He shall prepare and receive the Annual Declarations of the Claimants.

He shall keep all papers in correct order.

He shall keep a ledger of the accounts, and lay the same on the table at all General and Monthly Meetings.

And he shall superintend all Printing for the Society.

SECTION      THAT the Secretary shall give a copy of any  
2.      New Law, passed at a General Meeting, to any Member requiring the same.

SECTION      THAT on the election of a Musician to be a  
3.      Member of this Society, the Secretary shall send him notice to attend at the next Monthly Meeting for the purpose of paying his entrance fee, Subscription and Premium or Premiums, if any, and to sign the Book of Admission.



THAT when a Member is elected into any Office in the Society, notice of the same shall be sent to him by the Secretary without delay. SECTION 4.

THAT the Secretary shall, in the circular convening the Christmas General Meeting, insert a copy of Section 1, Law 17, together with his own and the Collector's address. SECTION 5.

THAT the Secretary shall send all summonses and notices, at least one week before the Meeting takes place, to which they have reference. SECTION 6.

THAT the Secretary shall send a copy of Section 1, Law 17, immediately after the Monthly Meeting in May, to each Member whose subscription may be in arrear. SECTION 7.

THAT the Secretary shall reside within one mile of the Society's Rooms, No. 12, Lisle Street. SECTION 8.

THAT the salary of the Secretary shall be £80 per annum. SECTION 9.

THAT should the Secretary commit any fraudulent act towards this Society, he shall be discharged; and, if a Member, shall be expelled the Society. SECTION 10.

## DUTIES OF THE COLLECTOR.

### LAW 12.

THAT the Collector shall collect all Honorary Subscriptions. SECTION 1.

He shall receive the Subscriptions of Members and fines, if any, also the entrance fee and premiums of New Members.

He shall prepare and cause to be delivered, all the Honorary Subscribers' tickets for the Rehearsals and Concerts of the Society.

He shall attend all General and Monthly Meetings, the Committee of Accounts, and any other Committees when required.

He shall attend the Rehearsals and Concerts of the Society.

He shall attend the Annual Dinner of the Society.

He shall keep a correct account of all Monies received and paid by him on behalf of the Society.

He shall attend all applications for relief in the interval of the Monthly Meetings.

SECTION 2. THAT on the Saturday preceding each Monthly Meeting, the Collector shall pay, or cause to be paid, into the Bankers all monies he may then hold belonging to the Society.

SECTION 3. THAT the Collector shall attend at the Society's Rooms on the Monday immediately following the first Sunday in every month, to pay the allowances to the claimants.

SECTION 4. THAT the Collector shall insert the names of all the Claimants upon this Society, in a book provided by the Society for that purpose, specifying when their claims were admitted, and the sum received by each of them Monthly.

SECTION 5. THAT the Collector shall, at the October Monthly Meeting in every year, state to the Governors the names of the Honorary Subscribers that may be three years in arrear, in order that an application may be made to them for their Subscriptions, by the Secretary.

THAT the Salary of the Collector shall be £80 per annum. SECTION 6.

THAT should the Collector commit any fraudulent act towards this Society, he shall be discharged; and, if a Member, shall be expelled the Society. SECTION 7.

## LAWS RELATIVE TO CLAIMANTS.

### LAW 13.

THAT the Governors and Court of Assistants be and are hereby empowered, at their *discretion*, to allow to any claimant, being a married man, any sum not exceeding five guineas a month. SECTION 1.

THAT the Governors and Court of Assistants be and are hereby empowered, at their *discretion*, to allow to a widower or bachelor, any sum not exceeding four guineas a month. SECTION 2.

THAT any Member becoming a claimant, being at the time a married man, but whose wife may be living separately from him, and independently of him, shall only receive the allowance granted to a single man, at the discretion of the Governors and Court of Assistants. SECTION 3.

THAT such additional sums be allowed in case of illness, as the Governors and Court of Assistants shall think proper. SECTION 4.

THAT should any Member marry while he is a claimant, he shall not receive any allowance more than that of a single man, nor shall his widow or any child by such marriage be entitled to any allowance whatever from this Society. SECTION 5.

THAT all the claimants having children shall, two months before such children respectively at- SECTION 6.

tain the age of fourteen years, apply to the Governors and Court of Assistants to have them put out as apprentices or otherwise provided for.

SECTION 7. THAT no family shall on any account whatever receive more than £100 per annum from the funds of this Society.

SECTION 8. THAT any Member of this Society, who may make over any property for the purpose either of creating or increasing a claim, shall be for ever excluded from any benefit arising from the funds of this Society.

SECTION 9. THAT if any Member shall settle his property in his lifetime, or devise it by will, in such manner as that his widow or children would, in the absence of this Section of the Laws, have become chargeable on the funds of the Society, such widow and children shall forfeit all claim on the funds, and shall be excluded from all benefit therefrom, except in such cases as shall be otherwise directed at a Monthly or General Meeting.

SECTION 10. THAT any Member applying to this Society for relief shall have the following form of application given to him, the Collector having previously signed that part which relates to the last payment of the applicant's subscription.

#### FORM OF APPLICATION.

SECTION 11. TO THE GOVERNORS AND COURT OF ASSISTANTS OF  
THE ROYAL SOCIETY OF MUSICIANS.

Gentlemen,

We, whose names are hereunto subscribed, beg leave to recommend

a member of this Society, for immediate relief; he



Having carefully examined into the truth of the above circumstances, we are, to the best of our knowledge, of opinion that the said

is a proper object of your care. In order that the truth of the above statements may appear satisfactory to you, five of the undersigned attend with this, to answer such questions as you may think proper to ask.

I do hereby certify, that Mr.  
a member of this Society, has paid his subscription to this fund,  
for the year 18 .

COLLECTOR.

The following Schedule to be filled up and signed by the applicant.

I HEREBY DECLARE I have

In the public funds

Money lent on mortgage

Money lent on other security than mortgage

Money deposited in savings' bank

Money lent or deposited without security

Freehold property

Copyhold ditto

Leasehold ditto

Annuity

Cash

My Wife's income subject to my control

My Wife's income not subject to my control

And I hereby declare the foregoing statement to be true, and that I am not possessed of or entitled to other property of any kind whatever not specified in the Schedule, from which I derive any benefit.

THAT the recommendation paper for relief SECTION  
must be signed by ten Members of the Society, 12.  
not being Governors.

SECTION 13. THAT five at least of the Subscribing Members to the application for relief shall attend to answer the enquiries of the Governors and Court of Assistants.

SECTION 14. THAT the age, disease and other circumstances, relative to the person recommended, must be particularly specified; and if a married man, or widower, having a child or children, the respective age and sex of each child must be specified, and any particular circumstance respecting them.

SECTION 15. THAT no Member, during the time that he receives a monthly allowance from the funds of this Society, shall have any right to sign any certificate or recommendation, or to vote at a General or Monthly Meeting; nor shall he hold any office of any kind whatsoever in this Society.

SECTION 16. THAT should any of the Members, being claimants, be in the receipt of an annual income, not exceeding thirty pounds, derived from funded or other property, the same shall be no bar to their receiving from the Society the several allowances mentioned in Laws 13 and 14.

SECTION 17. THAT in cases where it shall appear that Members, being claimants, are in the receipt of upwards of thirty pounds in any year, arising from funded or other property, then such abatements shall be made in the allowances as the sum they possess or receive may exceed thirty pounds. The abatements to be made during the current and following year.

SECTION 18. THAT a sum not exceeding twelve pounds be allowed for the funeral of a Member; eight pounds

for the Wife of any member, and five pounds for each child; if the circumstances in which they severally died be such as shall, in the *discretion* of the Governors and Court of Assistants, appear to require such allowance.

## CHILDREN.

### LAW 14.

THAT the Governors and Court of Assistants be and are hereby empowered, at their *discretion*, to allow any sum not exceeding One Guinea a month for the maintenance of each child of a claimant under 14 years of age, born in lawful wedlock, subject to the restriction in Sec. 7. of Law 13. SECTION 1.

THAT such additional sums be allowed in case of illness as the Governors and Court of Assistants may think proper. SECTION 2.

THAT the sum of 10s. a quarter shall be allowed from the age of five to eight, and 15s. a quarter from eight to fourteen; for the education of each child, except as restricted by Sec. 7. of Law 13. SECTION 3.

THAT after attaining the age of 14 years a sum not exceeding £25 shall be allowed for each child as an apprentice premium. SECTION 4.

THAT when any child bound out by this Society shall apply to the Governors and Court of Assistants, and make it appear to their *satisfaction* that he or she has faithfully performed his or her apprenticeship, the Governors shall be empowered to give such child any sum not exceeding ten pounds. SECTION 5.

SECTION 6. THAT the Governors and Court of Assistants be empowered to make such allowance as they, in their discretion, shall judge necessary, towards the maintenance and education of members' children who may be left orphans, under 14 years of age.

SECTION 7. THAT a sum not exceeding five pounds be allowed for the funeral of a child; if the circumstances in which it died are such as shall, in the *discretion* of the Governors and Court of Assistants, appear to require such allowance.

## WIDOWS.

### LAW 15.

SECTION 1. THAT the Governors and Court of Assistants be and are hereby empowered, at their discretion, to allow any sum not exceeding two guineas and a half per month, to the Widow of any Member who continued to the time of his death a Subscriber to the funds of this Society, and whose circumstances may require it.

SECTION 2. THAT such additional sums be allowed in case of illness as the Governors and Court of Assistants shall think proper.

SECTION 3. THAT the allowance out of the funds of this Society to a widow, shall cease if she contract marriage again.

SECTION 4. THAT no allowance shall be made to a Widow for children by any subsequent marriage, unless the husband be a Member of this Society.

SECTION 5. THAT those Widows, who forfeit their allowance as claimants on this Society by marriage,



shall be permitted to renew their claims, should their husbands die.

THAT any Widow of a Member of this Society, who may make over any property for the purpose either of creating or increasing a claim, shall be for ever excluded from any benefit arising from the funds of this Society. SECTION 6.

THAT every Widow, being a claimant on the funds of this Society, shall, on producing a proper certificate of her subsequent marriage, be entitled to the amount of her allowance for one year. SECTION 7.

THAT should any Widow who had deserted her husband in his life time to live with another man, apply for relief, such Widow shall not receive any assistance from the funds of this Society. SECTION 8.

THAT should any Widow be found living in an illicit intercourse, her allowance shall immediately cease, and she shall for ever after be excluded from all claim on this Society. SECTION 9.

THAT the following form of application be given to the Widow of a deceased Member, upon application to the Collector, the latter having previously signed that part which relates to the last payment of the subscription of her deceased husband. SECTION 10.

#### FORM OF APPLICATION.

TO THE GOVERNORS AND COURT OF ASSISTANTS OF THE ROYAL SOCIETY OF MUSICIANS. SECTION 11.

Gentlemen,

We, whose names are hereunto subscribed, beg leave to recommend

widow of the late  
a member of this Society, for immediate relief: she is  
years of age  
has child

Having carefully examined into the truth of the above circumstances, we are, to the best of our knowledge, of opinion that the said

is a proper  
object of your care ; and, in order that the truth of the above  
statements may appear satisfactory to you, five of the under-  
signed attend with this, to answer such questions as you may  
think proper to ask.

I do hereby certify that the Subscription of the late  
Mr. \_\_\_\_\_ a member of this Society, has  
been paid to this fund for the year 18 \_\_\_\_\_.

COLLECTOR.

The following Schedule to be filled up and signed by the applicant.

I HEREBY DECLARE I have

In the public funds

Money lent on mortgage

Money lent on other security than mortgage

Money deposited in savings' bank

Money lent or deposited without security

### Freehold property

Copyhold ditto

Leasehold ditto

## Annuity

Cash

And I hereby declare the foregoing statement to be true, and that I am not possessed of or entitled to other property of any kind whatever not specified in the Schedule, from which I derive any benefit.

SECTION 12. THAT the recommendation paper for the relief of the widow of a deceased Member, must be

signed by ten Members of this Society who are not Governors.

THAT five, at least, of the subscribing Members to the application for relief shall attend to answer the inquiries of the Governors and Court of Assistants. SECTION 13.

THAT should the widow applying for relief have a child or children, the respective age and sex of each must be specified, and any particular circumstance respecting them. SECTION 14.

THAT no widow shall receive any allowance till she has signed two copies of the printed paper, containing the Laws and Observations relating to Widows, which must be witnessed in London by the Secretary and Collector, or the persons acting by permission of the Governors and Court of Assistants for them; or in the country, by the minister and churchwarden of the parish.—The Secretary to keep one copy, and the widow the other. SECTION 15.

THAT the widows who are claimants, having children, shall, two months before such children respectively attain the age of fourteen years, apply to the Governors and Court of Assistants to have them put out as apprentices, or otherwise provided for. SECTION 16.

THAT no family shall, on any account whatever, receive more than £100 per annum from the funds of this Society. SECTION 17.

THAT should any of the Widows, claimants on the funds of this Society, be in the receipt of an SECTION 18.

annual income, not exceeding forty pounds, derived from funded or other property, the same shall be no bar to their receiving from the Society the several before mentioned allowances.

SECTION 19. THAT in cases where it shall appear that Widows, claimants on the funds of this Society, are in the receipt of upwards of forty pounds arising from funded or other property, then such abatements shall be made in the allowances as the sum they possess or receive may exceed forty pounds. The abatements to be made during the current and following year.

SECTION 20. THAT a sum not exceeding eight pounds be allowed for the funeral of any Member's widow, being a claimant; if the circumstances in which she died are such as shall, in the discretion of the Governors and Court of Assistants, appear to require such allowance.

### LAW 16.

SECTION 1. THAT the following forms shall be filled up, signed by the claimants, and declared before a magistrate between the Monthly Meetings in June and July in each year, or as often as the Governors and Court of Assistants may deem such declarations requisite.

SECTION 2. MEMBERS' FORM OF DECLARATION.  
ROYAL SOCIETY OF MUSICIANS.

to wit.

I . . . . . of  
in the parish of  
and county of  
professor of music, and one of the members of the Royal



Society of Musicians, do solemnly and sincerely declare, that I have not received any sum or sums of money whatever, exclusively of the allowance received by me from the Royal Society of Musicians, since the                      day of 18   , save and except the sum of                      nor has any person or persons in trust for me received any sum or sums of money for me, or for my use, exclusively of the allowance from the said Society, since the day of                      18   , save and except the sum of                     

And I hereby declare that my child                      still living, and under fourteen years of age.

And I hereby further declare that my wife, A. B., formerly A. D., is still living.

And I make the above solemn declaration, conscientiously believing the same to be true, and by virtue of the provisions of an Act made and passed in the fifth and sixth years of the reign of his Majesty King William the Fourth, chapter 62, intituled "An Act to repeal an Act of the present Session of Parliament, intituled 'An Act for the more effectual abolition of Oaths and Affirmations, taken and made in various departments of the State, and to substitute Declarations in lieu thereof, and for the more entire suppression of voluntary and extra-judicial Oaths and Affidavits, and to make other provisions for the abolition of unnecessary Oaths.'"

Before me, this                      }  
day of                      18   . }

In the above declaration must be inserted the amount of all sums received by the declarer.

## WIDOWS' FORM OF DECLARATION.

### ROYAL SOCIETY OF MUSICIANS.

Westminster to wit.

## SECTION

3.

I                      of                      and county  
in the parish of                      , widow and relict of  
of

Professor of Music, and  
 one of the Members of the Royal Society of Musicians, and  
 now the widow of  
 do solemnly and sincerely declare that I have not received any  
 sum or sums of money whatever, exclusively of the allowance  
 received by me from the Royal Society of Musicians, since the  
 day of 18 , save and  
 except the sum of nor has any  
 person or persons whomsoever in trust for me received any  
 sum or sums of money for my use, exclusively of the allow-  
 ance from the said Society, save and except the sum of  
 since the day of  
 18 .

And I hereby declare that my child

still living, and under fourteen years of age.

And I further solemnly declare that I still continue the  
 widow of the above named

And I make the above solemn declarations, conscientiously  
 believing the same to be true, and by virtue of the provisions  
 of an Act made and passed in the fifth and sixth years of the  
 reign of his Majesty King William the Fourth, chapter 62,  
 intituled "An Act to repeal an Act of the present Session of  
 Parliament, intituled 'An Act for the more effectual abolition  
 of Oaths and Affirmations, taken and made in various depart-  
 ments of the State, and to substitute Declarations in lieu  
 thereof, and for the more entire suppression of voluntary and  
 extra-judicial Oaths and Affidavits, and to make other provi-  
 sions for the abolition of unnecessary Oaths.'"

Before me, this

day of 18 . }

In the above declaration must be inserted the amount of  
 all sums received by the declarer.

SECTION  
 4.

THAT any claimant on the funds of this  
 Society, whether Member or Widow, who may be  
 guilty of the smallest deviation from truth in the

Declaration or monthly receipt, he or she shall be for ever excluded from any benefit arising from the funds of this Society

## LAWS RELATIVE TO FINES, EXPULSIONS, AND EXCLUSIONS.

### LAW 17.

THAT any Member of this Society neglecting to pay his annual subscription on or before the Governors' Meeting in January, shall pay a fine of two shillings and sixpence, and the like sum of two shillings and sixpence for every month his annual subscription may remain unpaid, until the Monthly Meeting in June, when the subscription and *all fines* must be paid, or he will cease to belong to this Society. SECTION 1.

THAT fines of every description must be paid on or before the Monthly Meeting in June in each year, or the Member neglecting to do so will cease to belong to this Society. SECTION 2.

THAT should a Member of this Society die in arrears between the Monthly Meetings in January and June, his widow or family will, notwithstanding, be entitled to the allowance of the Society, provided the subscription and fines be paid as directed in Sections 1 and 2 of this Law. SECTION 3.

THAT any Member of this Society elected a Governor, who shall refuse to serve, shall be fined three pounds, unless he have already served that office. SECTION 4.

THAT any Governor of this Society who does not attend the Monthly Meetings by seven o'clock SECTION 5.

shall pay a fine of two shillings and sixpence for each non-attendance, unless he be prevented by illness.

SECTION 6. THAT Members of this Society appointed by the Committee for the Concert to attend personally or by deputy at the rehearsals and performances of the Society's Concerts, who refuse or neglect to do so, when appointed in rotation according to the date of election, shall be fined three pounds.

SECTION 7. THAT Members of this Society directed or permitted to perform by deputy, at the Society's Concerts, who neglect to pay the charges incurred thereby, shall cease to belong to this Society.

SECTION 8. THAT any Member of this Society becoming a Member of the Choral Fund, or any other Musical Society established for charitable purposes, shall cease to belong to this Society.

SECTION 9. THAT any Member elected to serve on the Committee of Accounts who shall fail to attend the Meetings when summoned, shall pay a fine of two shillings and sixpence for each non-attendance.

SECTION 10. THAT any Member of this Society who shall commit, or attempt to commit a fraud, or be accessory to any fraud committed or attempted to be committed on this Society, shall be expelled.

SECTION 11. THAT if either the Secretary or Collector commit any fraudulent act towards the Society, he shall be discharged; and, if a Member, shall be expelled the Society.



THAT any claimant on the funds of this Society, whether Member or Widow, who may be guilty of the smallest deviation from truth in the Declaration or monthly receipt, he or she shall be for ever excluded from any benefit arising from the funds of this Society. SECTION 12.

THAT any claimant on the funds of this Society whether Member or Widow, who may commit any wilful act of disobedience to the Laws of this Society, or shall make the slightest attempt to injure the Society in the opinion of the public, shall be for ever excluded from any benefit arising from the funds of this Society. SECTION 13.

THAT any Member or Widow, who may make over any property for the purpose either of creating or increasing a claim, shall be for ever excluded from any benefit arising from the funds of this Society. SECTION 14.

THAT if any Member shall settle his property in his lifetime, or devise it by will, in such manner as that his widow or children would, in the absence of this Section of the Laws, have become chargeable on the funds of the Society, such widow and children shall forfeit all claim on the funds, and shall be excluded from all benefit therefrom, except in such cases as shall be otherwise directed at a Monthly or General Meeting. SECTION 15.

THAT all fines shall be at the disposal of the House Committee, the amount of which, together with the disbursements, to be entered in a book kept for that purpose, and laid on the table with the other account books. Also the totals of the same to appear in the Annual Balance-sheet, which is reported at the Christmas General Meeting. SECTION 16.

## THE ADDRESS

TO A MEMBER ON HIS ADMISSION.

These documents shew that you have paid the entrance fee, also your Premium and Subscription, and that you have signed the Book of Admission, thereby binding yourself to obey the Laws of this Society. Being elected, and having complied with the necessary conditions, you are now entitled to all the privileges of the oldest Member.

You must bear in mind, that the funds of this Institution are not for the support of those whose plea is want of employment, but for the maintenance of aged and infirm Members, who are incapable of supporting themselves by continuing their professional avocations.

It is necessary to inform you, that the whole of the money arising from the yearly Subscriptions of the Members amounts to little more than a tithe of the annual expenditure.

This fact strikingly exemplifies the necessity that exists for every individual belonging to this Society using his most strenuous exertion to prevent it from declining. To promote the Society's welfare is now *your* duty, and you cannot do it better than by endeavouring to obtain Honorary Subscribers. Represent to your friends, that in subscribing to our funds they are administering to the comfort of the aged and infirm Musician, the destitute Widow, and the helpless Orphan, and let us hope that your exertions will be successful.

Allow me, in conclusion, to congratulate you on being elected a Member of this noble and benevolent Society, and to anticipate that in you it will find a zealous and indefatigable promoter of its best interests.

## FORM OF NOTICES.

## ROYAL SOCIETY OF MUSICIANS.

Sir,

I have the pleasure of informing you, that you were, on the instant, elected a Member of this Society, and I beg to draw your attention to the following extract from the law relative to Elections:—

“Persons are not considered as Members (although elected) until they have paid their entrance fee, premium or premiums and subscription, and signed the Declaration contained in the admission book, which must be done on or before the third Monthly Meeting following the Election, or it will be void.”

The Monthly Meetings commence at 7 o'clock the first

Evening in every month, and are held in the Society's Rooms, No. 12, Lisle Street, Leicester Square; therefore, if you think proper, you are at liberty to attend and sign the admission book the first in the next month.

The sum you will have to pay is

I am, Sir,

Your obedient Servant,

SECRETARY.

*Vide* Law 3, Sect. 8.

## ROYAL SOCIETY OF MUSICIANS.

Sir,

According to the resolution of a General Meeting of the ROYAL SOCIETY OF MUSICIANS, I am ordered to inform you, that on the day of 18 you were elected for the year ensuing; and you are desired to attend at the next Monthly Meeting of the said Society, on the day of next,

to sign the book, declaring your acceptance of the said office,  
and your consent to pay the forfeit in case of non-attendance.

I am Sir,

Your very humble Servant,

SECRETARY.

### NOTICE.

The personal attendance of all the claimants on the Society, at the Rooms, Lisle Street, to make the usual Declarations, will be absolutely required, on unless prevented by illness, in which case a certificate from a medical person must be sent. Those claimants who fail to attend, will not be paid their monthly allowance, until the case be taken into consideration at the next Monthly Meeting.

Those claimants who reside above ten miles from London, are not included in the above.

### NOTICE.

Claimants who do not attend, or cause an agent to attend for them, to receive their monthly allowance for a period exceeding three months, shall have their claims reconsidered, and no future payment made to them by the Collector, until the Board of Governors and Court of Assistants shall have given directions for resuming payment.



## PROFESSIONAL MEMBERS. COURT OF ASSISTANTS FOR LIFE.

*The Date of Election as Members of the Society.*

|                                          |                                    |
|------------------------------------------|------------------------------------|
| George Fred. Anderson.....1815           | Charles Knyvett.....1794           |
| Arthur Betts.....1798                    | William Knyvett.....1800           |
| Sir Henry Rowley Bishop, <i>Mus.</i>     | George August. Kollmann.....1811   |
| <i>Bac. Oxon.</i> .....1811              | James King.....1823                |
| John Freckleton Burrowes.....1811        | Robert Lindley.....1797            |
| François Cramer.....1794                 | Samuel Thomas Lyon.....1798        |
| John Baptist Cramer.....1802             | John Lord.....1800                 |
| Joseph Calkin.....1812                   | John Lord, Jun.....1817            |
| James Calkin.....1808                    | Aloes Moralt.....1809              |
| Neville Butler Challoner.....1806        | Alphonso Mackintosh.....1826       |
| Thomas Paul Chipp.....1817               | Charles Neate.....1806             |
| James Denman.....1817                    | William Ashton Nield.....1818      |
| William Erat.....1831                    | William Thomas Parke.....1783      |
| Simon Andrew Forster.....1823            | John Parry.....1813                |
| George Eugene Griffin.....1808           | James Paine.....1809               |
| John Henry Griesbach.....1826            | Philip Cipriani H. Potter.....1817 |
| Wm. Horsley, <i>Mus. Bac. Oxon.</i> 1797 | Cotton Reeve.....1798              |
| William Hawes.....1807                   | Tommaso E. G. Rovedino.....1815    |
| Thomas Harper.....1815                   | George H. B. Rodwell.....1826      |
| Thomas Haydon.....1811                   | Matthew Simcock.....1797           |
| Richard Hatton.....1826                  | John Barnard Sale.....1802         |
| Edward Samuel George Hop-                | William Sherrington.....1806       |
| kins.....1818                            | James Turle.....1825               |
| Henry Hill.....1833                      | William Wagstaff.....1819          |
| Henry Joseph Ireland.....1812            | Charles Wodarch.....1814           |

The Names printed in *Italics* are those of the Governors for the present year.

|                                    |                                     |
|------------------------------------|-------------------------------------|
| Thomas Adams.....1808              | William Callcott.....1821           |
| George Broad.....1806              | George F. H. Cubitt.....1824        |
| William Beale.....1811             | William Crathern.....1825           |
| Robert Beale.....1818              | Michael Cooper.....1825             |
| John Blackburn.....1819            | Thomas Challoner.....1829           |
| Henry Wm. Bonnor.....1829          | Henry A. M. Cooke.....1829          |
| Robert Hosier Baker.....1832       | William Hutchins Callcott.....1830  |
| Henry Gamble Blagrove.....1833     | Charles Coote.....1832              |
| William Sterndale Bennett.....1838 | John Balsir Chatterton.....1832     |
| William Manning Blagrove.....1838  | William Cramer.....1834             |
| John Barnett.....1839              | William Jones Castell.....1834      |
| <i>Robert Barnett.</i> .....1841   | James Joseph Calkin.....1835        |
| George Foster Cooke.....1807       | William Card.....1837               |
| Joseph Coggins.....1810            | George Champion.....1838            |
| Richard Clark.....1814             | Robert Carter.....1839              |
| Samuel Calkin.....1815             | <i>Edward John Card</i> .....1840   |
| John Thomas Craven.....1817        | <i>William Henry Card</i> .....1842 |
| William Clifford.....1817          | Joseph H. B. Dando.....1837         |
| William Calkin.....1819            | William Dorrell.....1838            |

|                                             |      |                                     |      |
|---------------------------------------------|------|-------------------------------------|------|
| Charles Smart Evans .....                   | 1818 | <i>John Henry Maycock</i> .....     | 1842 |
| William Egerton .....                       | 1838 | Joseph Nightingale .....            | 1807 |
| John Ella .....                             | 1824 | Vincent Novello .....               | 1811 |
| Francis J. T. Eames .....                   | 1840 | James Newsham .....                 | 1838 |
| James Fislin .....                          | 1782 | John Purkiss .....                  | 1806 |
| Thomas Fletcher .....                       | 1811 | Thomas Martin Platts .....          | 1813 |
| William Fletcher .....                      | 1817 | George Pigott .....                 | 1818 |
| George Flower .....                         | 1835 | Henry Platt .....                   | 1827 |
| Richard Griffiths .....                     | 1812 | John Orlando Parry .....            | 1835 |
| Thomas Greatorex .....                      | 1822 | Edward Perry .....                  | 1835 |
| Richard Guinness .....                      | 1823 | William Lovell Phillips .....       | 1838 |
| John Goss .....                             | 1824 | Charles Augustus Patey .....        | 1839 |
| Adolphus Griesbach .....                    | 1824 | Thomas Rawlings .....               | 1801 |
| William James Glanvill .....                | 1826 | Nicholas Rolfe .....                | 1812 |
| Charles James Griesbach .....               | 1827 | Thomas Hall Rolfe .....             | 1812 |
| Charles Godfrey .....                       | 1834 | James Rae .....                     | 1825 |
| <i>Andreas Fridrich Germann</i> .....       | 1841 | John Matthew Rost .....             | 1834 |
| William Giles .....                         | 1843 | Thomas Skillern .....               | 1799 |
| Henry Craven Griffiths .....                | 1843 | Benjamin Sharp .....                | 1806 |
| Job Hunter .....                            | 1807 | William Slape .....                 | 1808 |
| Joseph McDonald Harris .....                | 1812 | William Henry Steil .....           | 1811 |
| Henry Hyde .....                            | 1815 | Charles Smith .....                 | 1812 |
| Charles Hodgson .....                       | 1822 | George Charles Sale .....           | 1818 |
| Henry Horn .....                            | 1823 | Charles Severn .....                | 1830 |
| Frederick Hill .....                        | 1832 | Charles Granado Smith .....         | 1832 |
| Richard Hughes .....                        | 1834 | Charles Alexander Seymour .....     | 1834 |
| James Howell .....                          | 1834 | Arthur E. S. Seguin .....           | 1836 |
| Thomas John Harper .....                    | 1838 | Charles Salaman .....               | 1837 |
| William H. Handley .....                    | 1839 | James Smithies .....                | 1838 |
| <i>Charles Abraham Harper</i> .....         | 1840 | <i>Thomas Henry Severn</i> .....    | 1838 |
| <i>Henry Pope Hardy</i> .....               | 1840 | <i>Louis Dalfour Schræder</i> ..... | 1840 |
| <i>John Larkin Hopkins, Mus. Bac.</i> ..... | 1841 | John Smithies .....                 | 1843 |
| James Howe .....                            | 1842 | Charles Edward Stephens .....       | 1843 |
| John Bernard Irwin .....                    | 1829 | James Taylor .....                  | 1809 |
| John Alexander Ireland .....                | 1835 | James Tully .....                   | 1810 |
| John Marks Jolly .....                      | 1821 | Charles Tully .....                 | 1816 |
| William Jones .....                         | 1832 | William Thomas .....                | 1819 |
| <i>Edward Moulton Jolly</i> .....           | 1841 | John Bianchi Taylor .....           | 1822 |
| Henry Charles Jarrett .....                 | 1844 | James Rufus Tutton .....            | 1829 |
| <i>Charles Thomas Keating</i> .....         | 1841 | Frederick M. A. Venua .....         | 1810 |
| William Lindley .....                       | 1825 | William Hudson Wilson .....         | 1806 |
| William Lord .....                          | 1827 | Robert Williams .....               | 1818 |
| Bernard Lee .....                           | 1828 | John Watts .....                    | 1818 |
| Henry Lazarus .....                         | 1838 | Henry Wylde .....                   | 1818 |
| Frederick Galliard Lyon .....               | 1839 | Thomas Watkins .....                | 1821 |
| Joseph M'Murdie, <i>Mus. Bac.</i> .....     | 1815 | John Agar Wood .....                | 1826 |
| Willoughby Theobald Monzani .....           | 1825 | William Thomas Wilcox .....         | 1830 |
| George Macfarlane .....                     | 1834 | Dr. Thomas Samuel Wallis .....      | 1830 |
| George Manwell .....                        | 1835 | Thomas Henry Wright .....           | 1832 |
| James Henry Mapleson .....                  | 1835 | George Worgan .....                 | 1835 |
| James M'Calla .....                         | 1837 | Henry Westrop .....                 | 1837 |
| Henry Malsch .....                          | 1840 | John Thomas Willy .....             | 1837 |

CHARTER  
OF  
THE ROYAL SOCIETY OF MUSICIANS.  
GRANTED AUG. 26TH, 1790.

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GEORGE THE THIRD, by the Grace of God, of Great Britain, France, and Ireland, King, Defender of the Faith, and so forth, To ALL TO WHOM these presents shall come, greeting. Whereas the ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN have, for many years past, held frequent meetings within our city of Westminster, and come to several resolutions for the establishing a Fund for the support and maintenance of decayed Musicians and their families: AND WHEREAS Benjamin Cooke, Charles Burney, Samuel Arnold, and Edmund Ayrton, Doctors in Music, Members of a Society heretofore called the Society of Musicians, on behalf of themselves and others, by their petition, presented to us, have most humbly besought us to grant our most gracious letters patent, to incorporate the said Society, and to make them a body politic and corporate, to enable them to cultivate and improve the science of Music, and to carry into execution, more effectually, the charitable intentions of the Subscribers to the said Fund; NOW KNOW YE, that WE, out of our

princely regard to all liberal arts and sciences, and for the encouragement of all such who are desirous to promote the same, and more especially such as are calculated and intended for the charitable relief and maintenance of those, who through age, sickness, or infirmity, shall be rendered unable to support themselves and their families, or the families of such professors, being Members of this Society, as are left destitute of support, have, of our especial grace, certain knowledge, and mere motion, ordained, given, and granted, and by these presents, for us, our heirs and successors, Do ordain, give, and grant, that, for the future, there shall be a perpetual Society, which shall be called by the name of "THE ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN:" AND WE do hereby declare, that the said Society shall consist of twelve Governors for the time being, forty-eight Members constituting a Court of Assistants, and other Members that shall be lawfully elected, who by the name of the Royal Society of Musicians of Great Britain, shall for ever hereafter be a body politic and corporate, in deed and in law; and that by the same name, they and their successors shall have perpetual succession, and that they and their successors, by that name, shall and may for ever hereafter be enabled and rendered capable, and have power, notwithstanding the Statute of Mortmain, to purchase, have, take, acquire, receive, possess, enjoy, and hold to them and their successors, manors, messuages, lands, rents, tenements, goods and chattels, annuities, and hereditaments, of whatsoever nature or kind, in fee and perpetuity, or for terms of life, or years, or otherwise: AND WE do hereby give and grant unto the said Society, and their successors, by the name aforesaid, our special licence, full power and lawful author-



ity to hold and enjoy lands and hereditaments, which may be hereafter devised, granted, or sold to the said Society, and also to purchase, hold, receive, and possess in mortmain, in perpetuity, or otherwise, to, or to the use of, or in trust for them and their successors, for the use and benefit of the said Corporation, from any person or persons, bodies politic or corporate, their heirs and successors, respectively, such manors, lands, tenements, rents, or hereditaments, as they shall think fit to purchase, or shall be given, granted, devised, or conveyed to them, by deed or otherwise, not exceeding the yearly value of Three Hundred Pounds over and above all charges and reprises, so far as they are not restrained by law; and also to sell, grant, exchange, and dispose of any of the same manors, messuages, lands, and tenements, whereof or wherein they shall have an estate of inheritance, or for life or lives, or years, as aforesaid: AND WE further grant that the said Society and their successors, by the name aforesaid, may and shall, by the said name of the ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN, be able to sue and be sued, plead and be impleaded, answer and be answered, defend and be defended in all courts and places whatsoever, of us, our heirs and successors, before any of our judges and justices, and other officers of us, our heirs and successors, in all and singular actions, suits, complaints, causes, matters, demands, and things whatsoever, and to act and do in all matters and things relating to the said Corporation in as ample manner and form as any other our liege subjects, being persons able and capable in the law, or any other body politic or corporate, in this part of our kingdom of Great Britain, called England, lawfully may or can act or do: AND that the said Corporation, for ever

hereafter, shall and may have and use a common seal for the causes and businesses of them and their successors, and that it shall and may be lawful for them and their successors to change, break, alter, and make new the said seal, from time to time, as they shall find convenient: AND WE do hereby give and grant unto the said Society and their successors, a coat of arms, that is to say, azure on a cross gules, the imperial crown of England; the first quarter charged with a syrinx, or; the second quarter charged with the royal harp of King David, proper; the third quarter charged with the Pythagorean system; the fourth quarter charged with the Aretine scale of Music, proper: supporters, viz. on the dexter side an Apollo with his lyre; on the sinister side a Saint Cecilia, in her hand the pipes of the organ, or; crest, a lyre, or; incircled with branches of oak and laurel, united by a label bearing the word "*Handel*," Motto, "*To deliver the Poor that cry*:" AND WE do hereby grant and establish, that the Directors of the said body corporate, shall consist of twelve Governors for the time being, and forty-eight Members constituting a Court of Assistants, and all other Subscribers, being Musicians, to be called Members of the said Society, and so accounted and called during life, except by the statutes of the said Society, hereafter to be made, any of them shall be duly removed: AND for the better execution of this our grant, WE do nominate, constitute, and appoint James Blake Adams, Thomas Billington, John Danby, James Fisin, John Gwillim, George Griffin, James Holmes, John Howles, Gregoria Patria, John Peter Saloman, John Sale, and Francis Phillips, to be the first twelve Governors for the time being, of the said Corporation, under this our grant; and Benjamin Cooke, Charles

Burney, Samuel Arnold, Edmund Ayrton, Frederick Nicholay, John Beard, Thomas Gladwin, Theodore Aylward, Thomas Saunders Dupuis, John Crossdill, William Cramer, John Christian Smith, William Hodson, William Crouch, Philip Eiffert, Samuel Baumgarten, John Jones, William Jenkins, George Courtup, David Richards, John Evans, John Richards, Charles Scola, Francis Hackwood, John Asbridge, Thomas Gray, Robert Rawlings, Thomas Kaye, John Christian Luther, John Ashley, William Burnett, John Long, John Parke, William Jones, Edward Marley, James Smith, Benjamin Blake, William Parkinson, Thomas Hogg, Thomas Shaw, jun., William Forster, Charles Knyvett, William Dance, Henry Condell, William Shield, George Jackson, John Buckley, and William Parsons, to be the Court of Assistants for life, except as before excepted: AND WE do hereby direct, that the said Governors and Court of Assistants, and all persons hereafter to be appointed Governors and Court of Assistants, shall in all things aid, advise, and assist in the affairs of business, for the better regulation and government of the said Royal Society of Musicians, and the proper distribution of the monies arising from the fund, for the support and relief of decayed Musicians, being Members of the said Society, and their families: AND WE further give and grant to the said Society, that they shall and may, from time to time, assemble together, in any convenient place in London, or within ten miles thereof, as the said Governors and Court of Assistants shall appoint, by summons or other notice, which they are by these presents empowered and required timely to issue for that purpose, to all the Members of the said Society; and that they being so met, shall have full power to make, constitute, and ordain

such statutes, bye-laws, and ordinances which shall appear to them to be good, necessary and expedient for the government, order, and regulation of the said Society, and every Member thereof, and for effectually carrying into execution the charitable purposes and intentions thereof; and at their will and pleasure to revoke, change, and alter the same, or any of them; and the said statutes, bye-laws, and ordinances, not being repugnant to the law and statutes of this our realm, shall and may be effectually observed and kept; and to do all other things concerning the government, estate or estates, and revenues of the said Society: IN WITNESS whereof WE have caused these our letters to be made patent. WITNESS OURSELF, at Westminster, this twenty-sixth day of August, in the 30th year of our reign.

By Writ of Privy Seal,

WILMOT.



# LICENCE IN MORTMAIN

OF

## THE ROYAL SOCIETY OF MUSICIANS.

DATED MARCH 7TH, 1818.

GEORGE THE THIRD, by the Grace of God, of the United Kingdom of Great Britain and Ireland, King, Defender of the Faith, To ALL TO WHOM these presents shall come, greeting. WHEREAS THE ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN have, by their petition, humbly represented unto us that at a meeting of the Committee, held at the Society's room, in Lisle Street, Leicester Square, in the city and liberty of Westminster, on Friday, the nineteenth day of December, one thousand eight hundred and seventeen, it was resolved unanimously, that it appears to this Committee that upon an average of several years last past, the expenditure of the Charity has been upwards of Two Thousand Pounds per annum, and that it is probable such expenditure may be increased; that all expenses of Meetings are defrayed by the Members themselves, so that no part of the income of the Society is diverted from the charitable intention of the Establishment; that the Licence originally granted in the charter to the Society, to hold property to an amount not

exceeding Three Hundred Pounds per annum, is inadequate to the present extended state of the Charity and of the claims upon it, and therefore that it would be of great advantage to obtain a further Licence from the Crown to increase that sum to One Thousand Pounds per annum; the Petitioners therefore humbly prayed us to grant unto them our Royal Letters Patent, thereby enabling them to purchase and hold property in mortmain not exceeding the amount of One Thousand Pounds per annum: AND WHEREAS our Attorney-General has certified to us that he has been attended by Charles Jane Ashley, Esquire, who has laid before him an affidavit verifying the facts contained in the said Petition, and stating the funds of which the Society is possessed, and which they conceive may be applied to purchase and hold property in mortmain: NOW KNOW YE, that WE, of our especial grace, certain knowledge, and mere motion, HAVE given and granted, and by these presents for us, our heirs and successors, Do give and grant unto the said ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN and their successors, our especial licence, full power, and lawful and absolute authority to purchase, acquire and take, hold, possess, and enjoy in mortmain, in perpetuity or otherwise, any lands, tenements, rents, or hereditaments whatsoever, not exceeding in the whole, including the lands, tenements, rents, and hereditaments which are or may be now held by them, the clear yearly value of One Thousand Pounds: AND WE do hereby also for us, our heirs and successors, give and grant unto all and every person and persons, bodies politic and corporate, our especial licence, full power, and lawful and absolute authority, to grant, alien, sell, convey, and dispose of, in mortmain, in perpetuity or otherwise, to, or to the use

of, or in trust for the said ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN, and their successors, any lands, tenements, rents, or hereditaments whatsoever, not exceeding in the whole, including the lands, tenements, and hereditaments which are or may be now held by them, the clear yearly value of One Thousand Pounds: AND LASTLY, WE do hereby for us, our heirs and successors, grant unto the said Royal Society of Musicians of Great Britain, and their successors, that these our Letters Patent, or the enrolment or exemplification thereof, shall be in and by all things good, firm, valid, sufficient, and effectual in the law, according to the true intent and meaning thereof, notwithstanding the not naming or describing any of the lands, tenements, rents, or hereditaments, to be held and alienated in mortmain as aforesaid, or any other omission, imperfection, defect, matter, cause, or thing whatsoever, to the contrary thereof, in anywise notwithstanding: IN WITNESS whereof we have caused these our Letters to be made patent. WITNESS OURSELF, at our palace at Westminster, this seventh day of March, in the fifty-eighth year of our reign.

By Writ of Privy Seal,

WILMOT.

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## N.

|                                                          |    |    |
|----------------------------------------------------------|----|----|
| New laws, copy of . . . . .                              | 2  | 11 |
| Notice of election to new members . . . . .              | 3  | 11 |
| Ditto, ditto, into an office . . . . .                   | 4  | 11 |
| Ditto, when to be sent . . . . .                         | 6  | 11 |
| Ditto, subscriptions in arrear . . . . .                 | 7  | 11 |
| Ditto, of honorary subscriptions in arrear . . . . .     | 5  | 12 |
| Ditto, prior to children being 14 years of age . . . . . | 6  | 13 |
| Ditto           ditto           ditto . . . . .          | 16 | 15 |
| Notice to claimants, page 44.                            |    |    |
| Notices, forms of, pp. 43 and 44.                        |    |    |

## O.

|                   | Sect. | Law. |
|-------------------|-------|------|
| Orphans . . . . . | 6     | 14   |

## P.

|                                                    |       |    |
|----------------------------------------------------|-------|----|
| Permanent Committees, how many . . . . .           | 1     | 9  |
| Printing . . . . .                                 | 1     | 11 |
| Professional engagements of candidates . . . . .   | 7     | 2  |
| Premiums, scale of . . . . .                       | 2 & 3 | 5  |
| Ditto, when to be paid . . . . .                   | 6     | 3  |
| President, Vice Presidents, when elected . . . . . | 6     | 10 |
| Privileges of members, when suspended . . . . .    | 15    | 13 |
| Private property of claimants . . . . .            | 16    | 13 |
| Ditto . . . . .                                    | 18    | 15 |
| Property and circumstances of claimants . . . . .  | 7     | 6  |
| Propositions, how to be decided . . . . .          | 2     | 4  |
| Purchase of stock . . . . .                        | 3     | 6  |

## Q.

|                                 |   |   |
|---------------------------------|---|---|
| Qualification, age . . . . .    | 1 | 1 |
| Ditto, study of music . . . . . | 2 | 1 |
| Ditto, residence . . . . .      | 3 | 1 |
| Ditto, foreigners . . . . .     | 4 | 1 |

## R.

|                                                                         |         |    |
|-------------------------------------------------------------------------|---------|----|
| Residence of candidates . . . . .                                       | 3       | 1  |
| Recommendation paper of candidates . . . . .                            | 16      | 2  |
| Ditto, when cannot be received . . . . .                                | 2       | 2  |
| Ditto, before what hour not to be read . . . . .                        | 14      | 2  |
| Recommendation paper for relief of members . . . . .                    | 11      | 13 |
| Ditto, by whom to be signed . . . . .                                   | 10 & 12 | 13 |
| Recommendation paper for the relief of widows . . . . .                 | 11      | 15 |
| Ditto, by whom to be signed . . . . .                                   | 10 & 12 | 15 |
| Recommenders of candidates, when to attend . . . . .                    | 1       | 2  |
| Ditto . . . . .                                                         | 3       | 2  |
| Ditto . . . . .                                                         | 2       | 3  |
| Recommenders signing petitions for relief, how many to attend . . . . . | 13      | 13 |
| Ditto . . . . .                                                         | 13      | 15 |
| Relief during the intervals of monthly meetings . . . . .               | 7       | 7  |
| Ditto . . . . .                                                         | 1       | 12 |
| Report at the Christmas general meeting, what to consist of . . . . .   | 4       | 10 |
| Rights and privileges of members, when suspended . . . . .              | 15      | 13 |

## S.

|                                                                  | Sect. | Law. |
|------------------------------------------------------------------|-------|------|
| Schooling . . . . .                                              | 3     | 14   |
| Secretary, when to be elected . . . . .                          | 6     | 10   |
| Ditto, duties of. (Law 11.) . . . . .                            |       |      |
| Ditto, where to reside . . . . .                                 | 8     | 11   |
| Ditto, salary of . . . . .                                       | 9     | 11   |
| Signature of new members in the admission book . . . . .         | 6     | 3    |
| Ditto ditto . . . . .                                            | 8     | 3    |
| Signature of the chairman to the minutes . . . . .               | 2     | 6    |
| Ditto ditto . . . . .                                            | 3     | 10   |
| Signature of the widows to a copy of the laws . . . . .          | 15    | 15   |
| Subscription of members . . . . .                                | 4     | 5    |
| Ditto, in arrear . . . . .                                       | 5     | 5    |
| Ditto, when notice of being in arrear to be sent . . . . .       | 7     | 11   |
| Ditto, if in arrear at the decease of a member . . . . .         | 3     | 17   |
| Summons of the Court of Assistants, by whose authority . . . . . | 6     | 7    |
| Summons or Christmas circular, what to contain . . . . .         | 5     | 11   |
| Supernumerary Governors . . . . .                                | 9     | 7    |

## T.

|                                    |   |    |
|------------------------------------|---|----|
| Temporary laws . . . . .           | 6 | 6  |
| Tickets for the Concert . . . . .  | 1 | 12 |
| Temporary medical relief . . . . . | 4 | 13 |
| Ditto . . . . .                    | 2 | 14 |
| Ditto . . . . .                    | 2 | 15 |
| Ditto . . . . .                    | 7 | 7  |

## U.

|                       |   |   |
|-----------------------|---|---|
| Unpaid bills. . . . . | 5 | 9 |
|-----------------------|---|---|

## V.

|                                                                        |    |    |
|------------------------------------------------------------------------|----|----|
| Vacancies in Committees, &c., &c.. . . .                               | 7  | 10 |
| Visiting Committee, number of, and duties . . . . .                    | 7  | 9  |
| Voting, Governors' right of, and exceptions . . . . .                  | 5  | 7  |
| Ditto, of members of the Court of Assistants, and exceptions . . . . . | 2  | 8  |
| Vote, when superseded . . . . .                                        | 15 | 13 |

## W.

|                                                                           |    |    |
|---------------------------------------------------------------------------|----|----|
| Widows, law relative to, No. 15. . . . .                                  |    |    |
| Widow of a member who married while a claimant . . . . .                  | 5  | 13 |
| Witnessing of the signature of the widows to a copy of the laws . . . . . | 15 | 15 |





104  
"TOUJOURS GAI."

# THE KING'S BOUNTY;

OR,

## THE DESERTER.

**Burlesque Melodrama.**

*With Incidental Music.*

IN ONE ACT.

ADAPTED AND PARTLY WRITTEN BY

R. E. LONSDALE.

72

(ENTERED AT STATIONERS' HALL.)

MDCCCLXXIV.

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## DRAMATIS PERSONÆ.

---

|                          |                                   |
|--------------------------|-----------------------------------|
| SIR ROGER TURNBULL.      | FILBERT PAGET.                    |
| SIR HUMPHREY HUDDLESTON. | KITTY DARLING.                    |
| JUSTICE STATUTE.         | MADGE ( <i>her Grandmother</i> ). |
| SERJEANT FIREBRACE.      | AUNT SALLY.                       |
| 1ST COUNTRYMAN.          | 2ND DO.                           |
|                          | 3RD DO.                           |
| THREE GHOSTS.            |                                   |

## THE KING'S BOUNTY; OR, THE DESERTER.

---

### SCENE I.

*Winter. Interior of Manorial Hall.*

SIR ROGER. Now, Filbert Paget, you are dead to shame.

Kitty declares that you're the one to blame ;

Your cruelty's attained so high a pitch,

'Twill drive the girl to drown her in a ditch.

FILBERT. 'Tis false, 'tis false,—I hate her odious touch.

*(pushes her away.)*

KITTY. Were *I* a man, I would behave as such.

SONG (" *Oh! had I been by fate decreed.*" )—DR. ARNE.

Oh ! had I wealth, as much as love,

I'd lay it at thy feet,

And hope it quickly would remove

The harshness that I meet.

Relent, and take me to thy heart,

My life, my soul's desire !

Or else my reason will depart,—

Poor Kitty quick expire !

Oh, good your worships, save a wretched maid !

On the right shoulders let the fault be laid.

Art thou not perjured ? Mark his sheep-like look !

How can'st thou, Filbert, kiss the Bible book ?

Hast thou no conscience ?—dost not fear Old Nick ?

Sure, sure the ground will ope and take thee quick.

SERJEANT. Lad, never wed,—'tis safer much to roam ;

For what is war abroad to rows at home ?

SERGEANT. Who would not sooner bravely risk his life?—

And what's a cannon to a scolding wife?

SIR ROGER. Now lose no time, or wed, or go afar

To serve his gracious Majesty in war.

FILBERT. Well, if I must, I must,—I'll leave the wench,  
And wreak my anger on our foes the French.

SONG (*Tune, "Banner of the Nation."*)—BADIA.

From the mountain, the glen, the valley  
Of our land, hark! the war cry is ringing,  
With it terror and anguish bringing  
To the foe who our wrath dares defy!  
Round the flag that we love, proudly rally—  
Vict'ry smiles in each fold waving o'er us,  
And we swear as our sires did before us,  
'Neath its shadow to live and to die!

## 2.

On then, boldly! In Heaven's keeping  
Is the soldier to battle that goeth,  
And all freely his life bestoweth,  
From the foe home and country to save.  
On the soil where our Fathers are sleeping,  
That fair soil which they fought for and gave us,  
Let the foe, if he dare, come and brave us,  
Nought will yield him our land but a grave!

GRANDMOTHER. Ah, little did I think to see this day!  
Stay, Justice—Justice, gentlefolks, oh stay!  
Must that sweet cherub to the wars be press'd?  
Alas! how oft the little dear I've dress'd.  
Taught him his Catechism, his toys have held,  
Join'd him his letters, when the poppet spell'd.  
My darter, dying, left him to my care;  
Fine child, as like his dad as he could stare!  
AUNT. O cruel Justices, have you forgot  
How my poor brother was in Flanders shot?



AUNT. You press'd my brother—he shall walk in white,  
 He shall—and shake your curtains ev'ry night.  
 What though a paltry hare he rashly kill'd,  
 That cross'd the furrows as he careless till'd—  
 Was that a crime to blast his honest fame?  
 If so—a plague light on your precious game!  
 You sent him o'er the hills and far away;  
 Left his old mother to the parish pay,  
 With whom he shared his tenpence ev'ry day.  
 Bill kill'd a bird, was from his farm turn'd out;  
 You took the law of Thomas for a trout;  
 You ruin'd my poor Uncle at the 'sizes,  
 And made him pay nine pounds for nisi prises,  
 And now you press my pretty too!  
 Ah, what has conscience with you rich to do?

(*Sir Roger lifts up the tankard.*)

Though in my hand no silver tankard shine,  
 Nor my poor lips be dy'd with claret wine,  
 Yet I can sleep in peace.—

SIR ROGER. (*after drinking.*) Woman, forbear!

SIR HUMPHREY. (*drinking.*) The man's within the act.

JUSTICE STATUTE. (*drinking.*) The law is clear.

As sworn the other day, he said he'd marry,  
 And now he coolly sends her to Old Harry;  
 Why, such a monster married, 'pon my life,  
 As soon as look at her would beat his wife.

SERJEANT. Haste, let their worships' orders be obeyed.

KITTY. (*kneeling.*) Behold how low you have reduced a maid,—

Thus to your worships on my knees I sue,  
 A posture never known but in the pew;  
 As we the money for our taxes find,  
 Take that—but ah! our sweethearts leave behind.  
 To trade so barb'rous he was never bred,  
 The blood of rabbits all the blood he shed:  
 How should he, harmless youth, how should he then,  
 Who kill'd but rabbits, learn to murder men?  
 Let those to war who speedy death desire,  
 Filbert shall roast me chestnuts by the fire.

SONG (*Tune, "Roasted Chestnuts."*)

KITTY. See the snow in flakes descend,  
 Blinding trav'lers on their way;  
 The moon doth no assistance lend,  
 Nor a star its trembling ray.  
 Haste, ye wanderers on your road,  
 Seek your rich or humble home,  
 For now's the time, in warm attire,  
 To roast your chestnuts by the fire.

## 2

When the storms of life come down,  
 When the sky's obscured all day,  
 Bow'd's the head that wears a crown,  
 Sad the hearts of those in sway.  
 Queen, and Pope, and Sultan too,  
 Sigh for thy lot and for mine;  
 Free from care, in warm attire,  
 A-roasting chestnuts by the fire.

Hold, Filbert, hold, and listen to my say;  
 I can sew, plain-work, or wash the livelong day;  
 I can bear sultry days and frosty weather.  
 Yes, yes, my Filbert, we will go together  
 Beyond the seas, where burning breezes blow,  
 Or to the north, amidst perpetual snow.  
 This arm shall act as bolster for thy head,  
 Or bear fresh straw to make thy humble bed:  
 Then, while thou sleep'st, my apron I'll uphold,  
 Or with it patch thy tent against the cold,  
 Pigs in hard rains I've watch'd, and shall I do  
 That for the pigs I would not, love, for you!

FILBERT. Oh, Kitty, Kitty, canst thou quit the rake,  
 And leave these meadows for thy soldier's sake?  
 Canst thou so many gallant sweethearts see,  
 And Captains and Lieutenants slight for me?  
 Say, canst thou hear the guns, and never shake,  
 Nor start at oaths that make a Christian quake!

FILBERT. Canst thou bear hunger, canst thou march and smile  
 O'er the long way, perhaps a thousand mile?  
 And when I am blown up, or shot away,  
 Then canst thou starve? They'll cheat thee of my pay!

SONG (*Tune, "My Little Charmer."*)—HENRY PHILLIPS.

Never shall a grief trouble or alarm her,  
 I will drive them all from my little charmer.  
 Constant as the dove, than the sunbeam warmer,  
 Shall this bosom prove to my little charmer.  
 If an hour with me one lov'd thought may bring her,  
 Oh, that one with her could a lifetime linger!  
 True, then, as the dove, than the sunbeam warmer,  
 Will I ever prove to my little charmer.  
 Oh! the winged boy closely hath entwined us,  
 And while life endures in the wreath he'll find us,  
 For I'll ever prove than the sunbeam warmer,  
 Truer than the dove to my little charmer.

SIR ROGER. (*drinking.*) Take out the girl.

SIR HUMPHREY.

But give her penance meet.

JUSTICE STATUTE. I'll see her stand, next Sunday, in a sheet.

(*Struggle, but Kitty ultimately remains.*)

SERJEANT. Come, soldier, come.

KITTY.

Ah! take me, take me, too.

GRANDMOTHER. Stay, forward puss:—

AUNT.

What would the creature do?

This week thy mother means to wash and brew.

KITTY. Brew then she may herself, or wash, or bake;

I'd leave ten mothers for one sweetheart's sake.

Oh, justice most unjust!

FILBERT.

Oh, tyranny!

KITTY. How can I part?

FILBERT.

Alas! and how can I?

KITTY. Oh, rueful day!—

FILBERT.

Rueful indeed I trow.

KITTY. Oh, woeful day!

FILBERT.

A day indeed of woe!

KITTY. When gentlefolks their lovers leave behind,  
 They can write letters, and say something kind;  
 But how shall Filbert to poor me indite  
 When neither I can read, nor he can write!  
 Yet, Justices, permit us, ere we part,  
 To break this ninepence, as you've broke our heart.

FILBERT. (*breaking ninepence*). As this divides, so we are torn  
 in twain.

KITTY. (*joining the pieces*.) And as this meets, so may we  
 meet again.

(*Aunt and Grandmother pull her away*.)

Yet one look more.

FILBERT. (*pull'd the other way by Serjeant*.)

One more ere yet we go.

KITTY. To part is death.

FILBERT. 'Tis death to part!

KITTY. Ah!

FILBERT. Oh!

SIR ROGER. (*drinking*.) See, constable, that ev'ry one withdraw.

SIR HUMPHREY. (*drinking*.) We've business.—

JUSTICE STATUTE. (*drinking*.) To discuss a point of law.

SIR ROGER. (*striking table*.) I say the Press Act plainly makes  
 it out!

SIR HUMPHREY. Doubtless, Sir Roger.

JUSTICE STATUTE. Brother, without doubt.  
 (*table suddenly upset, and three ghosts appear*.)

GHOSTS. (*together*.) Hard hearted Justices, you our deaths  
 shall rue;

For we were caged by you, by you, and you!  
 We were not claimants for the Tichborne dole;  
 We never cribb'd a ha'porth of her coal;  
 Each never took a thing as wasn't his'n,  
 And yet thro' you we die did in a pris'n!

SIR ROGER. Why do you shake your mealy heads at me?  
 You cannot say I did it!

GHOSTS. All three, all three, all three!

(*Here the Justices bow to the ghosts, and, after a solemn  
 dance, finish to the tune of "Parliament opens to-  
 day."*—HENRY PHILLIPS.)



## SCENE II.

*Spring.—Open Field. Soldiers, Peasants, etc., etc.*

SERJEANT. Stand off there, Countrymen, and you, the guard,  
Keep close your prisoner, see that all's prepared.  
Prime all your firelocks, fasten well the stake!

FILBERT. What worlds of trouble have they for my sake.

SERJEANT. Out of these Bumpkins soon I'll take the starch,—

Attention! Eyes right! Stand at ease! Quick March!!

*(Mock Review.)*

FILBERT. O fellow Soldiers, Countrymen and friends,

Be warn'd by me to shun untimely ends:

For evil courses am I brought to shame,

And from my soul I do repent the same.

Oft my dear Granny told me, "Fil, take warning,

Be good and say thy pray'rs each blessed morning."

But I, sad wretch! went on from crime to crime;

Play'd skittles in the midst of sermon time;

I robb'd the parson's orchard next; and then,

For which I pray forgiveness, stole a hen;

Attended cock fights on the sabbath day,

And gambled all my credit soon away;

I poach'd, and lied, and drank, and swore,

And well-deserved a halter long before.

*(aside.)* Yet life is sweet, tho' odds are ten to one,—

If I've the chance, blow me, I'll cut and run.

When I was press'd I told them the first day

The guns went off I too should run away!

*(Attempts to escape, but Serjeant catches him.)*

FILBERT. And now at last I die! 'Tis a plain case,  
And a clear judgment for my want of grace,  
(*Soldiers prime and present before firing.*)

Hold, hold, my friends; nay hold, hold, hold, I pray;  
They may go off—and I have more to say.

COUNTRYMAN No. 1. Come, 'tis no time to talk—

COUNTRYMAN No. 2. Repent thy ill,  
And read from this good book—

FILBERT. I will, I will.

Lend me thy handkercher. (*reads.*) The Pilgrim's Pro-  
(*weeps.*) (I cannot see for tears), Pro-gress—oh!

The Pilgrim's Progress-eighth-edi-ti-on

Lon-don printed for Ni-cho-las Bod-ding-ton:

With new additions never made before—

Oh! 'tis so moving, I can read no more! (*drops it.*)

SERJEANT. What whining's this? Boys, see your guns well  
rammed,

You dog, die like a soldier, and be hanged.

KITTY. (*entering.*) My love in ropes!

FILBERT. I should not thus be bound,

If I had means, and could but raise five pound,

Here, Kitty, take my pouch, 'tis all I own;

For what are means and life when honour's flown?

'Tis my press money—can *this* silver fail?

'Tis all, alas! 'cept sixpence, spent in ale.

This had a ring for your dear finger bought,

Had not your soldier suffered so from drought.

Take care of Kitty, and old Granny too,

Without their Filbert what will they both do!

KITTY. My love, take back thy purse, and with it too

This little sum kept, oh, so long, for you.

COUNTRYMAN No. 1. And take my fourteenpence—

COUNTRYMAN No. 2. And my cramp ring.

COUNTRYMAN. No. 3. And, Master Serjeant, take this box of  
copper,

And my wife's thimble, and my bacca stopper.

SERJEANT. No bribery here, my friends—I'll have them not;

If he don't die, I hope I may be shot!

SERJEANT. No more palaver, quick draw out, my men ;  
Off to the stake ; you must be dead by ten.

COUNTRYMAN No. 1. Let's drink before we part—for sorrow's  
dry—

To Fil's safe passage—

COUNTRYMAN No. 2. I'll drink too—

COUNTRYMAN No. 3. And I.

FILBERT. Stay, let me pledge ! 'tis my last earthly liquor,  
When I'm dead you'll bind my grave with wicker.

*(He is led to the stake.)*

Oh, that I had by charity been bred !

I had then been far better taught than fed.

COUNTRYMAN No. 1. He was a special ploughman. *(sighing.)*

COUNTRYMAN No. 2. Harrowed well.

COUNTRYMAN No. 3. And at our Maypole ever bore the bell !

FILBERT. Say, is it fitting in this very field,

Where I so oft have reaped, so oft have tilled,—

This field, where oft I've wallowed in the dirt-er,—

I, in this field, should die as a deserter ?

'Tis hard, 'tis wondrous hard !

SERJEANT.

Why, what a bother !

Strip him,—I'd stay no longer for my mother !

FILBERT. Here, take the bacca box,—my neckcloth, you,—

To our good Vicar send this bottle screw.

But wear these breeches, please,—they're quite bran new.

Farewell !

COUNTRYMAN No. 1. Bye, Fil.

COUNTRYMAN No. 2. Bye, Fil.

COUNTRYMAN No. 3. Adieu, adieu !

*(All shake hands as they take leave. Then the soldiers  
commence desultory firing at FILBERT.)*

COUNTRYMAN No. 1. Stay, Serjeant, stay,—I've got right up  
my sleeve

This 'ere bit parchment—I think it be reprieve.

SERJEANT. Cease firing ! none have hit the mark.

He's saved !—no thanks to you, young spark.

*(General tableau.)*

KITTY. (*embracing FILBERT*) And does he live after that galling fire?

My wounded rabbit,—my sweet soul's desire!  
What manly strength! His head undamaged, too  
Well may he win who has such power to woo!

SERJEANT. (*aside*) I'm not surprised at the result at all  
Fact is—forgot to give 'em any ball!

KITTY. Brightly the meadows light up around,  
Lightly the lambkins playfully bound.  
Loving and loved, so happy I sigh;  
The birds are not happier, dearest, than I.

SONG (*Tune, "Bird of Beauty."*)—BADIA.

Wake, ah! wake your voice of gladness,  
Bird of beauty in your nest;  
Chased away's all care and sadness,  
And my heart's again at rest.

2.

Trill aloud your tuneful measure  
From the quiv'ring leafy spray;  
Wrap my soul in sweetest pleasure,  
And for ever sing away.

*Finale.*

(*Dance—"Farmer's Daughter of Berkshire."*)—HENRY PHILLIPS.)



12

THE EARL OF DUDLEY,  
MR. LUMLEY,  
AND  
HER MAJESTY'S THEATRE.

---

A NARRATIVE OF FACTS

ADDRESSED TO  
THE PATRONS OF THE OPERA,  
HIS FRIENDS, AND THE PUBLIC GENERALLY,  
BY THEIR FAITHFUL SERVANT,

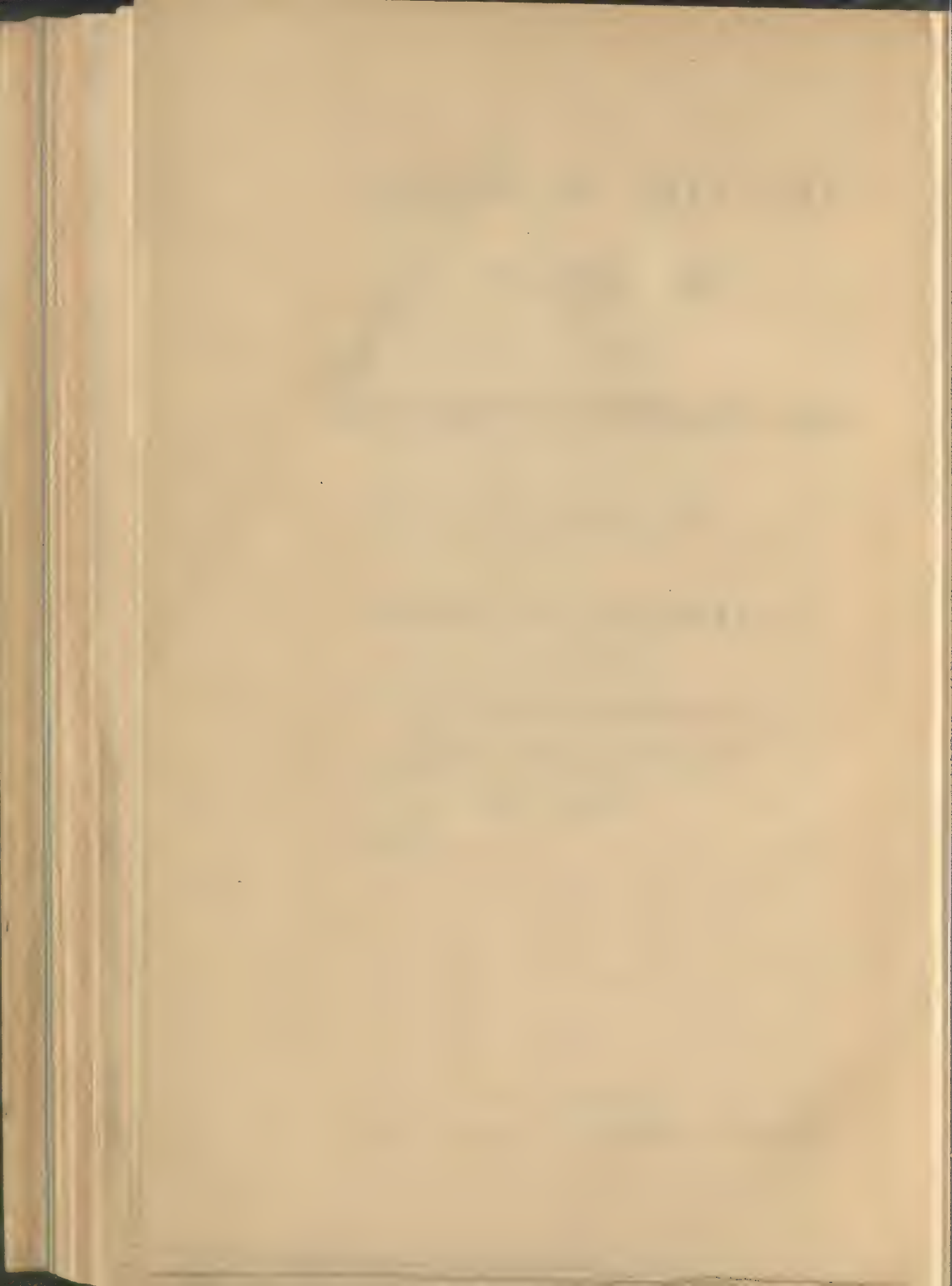
B. LUMLEY.

2

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LONDON:  
BOSWORTH AND HARRISON, 215, REGENT STREET.

1863.



# THE EARL OF DUDLEY, MR. LUMLEY,

AND

## HER MAJESTY'S THEATRE.

---

It is seldom that a man, cast down by reverses, is cheered with an expression of unanimous sympathy like that which has almost taught me to thank fortune for the troubles which have proved the kindness of my friends. The thousands who attended my benefit representations at Drury Lane Theatre will know that I am not exaggerating, when I describe the scene as equal in brilliancy to any the history of the Opera records. Socially and artistically, the celebration which owed its origin to the generous devotion of the Marchioness Gaëtani, and was cordially supported (in spite of all opposition) by the *artistes* who knew me in my prosperous days—which won the condescending patronage of royalty, and drew forth the enthusiasm of a society which never forgets those who have striven to do it faithful service—stands almost alone in operatic annals. I wish that I had the power to express the gratitude I feel for all who have concurred in this act of genuine and spontaneous kindness to one who stood in sore need of sympathy, after the many troubles and the cruel harshness to which fortune had exposed him. And yet, as if jealous of those who would repair her wrongs, fickle Fortune has added one drop of bitterness to what would otherwise have been a draught of unalloyed satisfaction. The death's head has not been wanting at the feast; and when all else were combining to lift me up, one hand, and, I am thankful to say, only one, was stretched out to intercept the all but universal kindness with which this, my first public appeal, was responded to. As usual, the hand was one from which I had been taught to look for unfailing protection; and I feel that I owe it not only to myself, but to my many steadfast supporters, to explain at least enough of the weary history of the last years of my career as director of Her Majesty's Theatre, to enable them to judge between the Earl of Dudley and myself, and to say who has the better right to assume the indignant tone of an injured man.

I need not dwell on facts that have been made sufficiently public. The world knows, that to Lord Dudley's interposition it is due that the present Lessee of his Lordship's Opera House was deterred from keeping the pledge he had voluntarily given me, to allow my benefit representations to be held at the theatre over which I so long presided. In reply to the comments of society, and of the press, Lord Dudley has not thought fit to offer any explanation whatever of the causes which led him to adopt so singular a mode of expressing his feelings of resentment towards myself. Unless justified by some cogent reason, it might be thought incredible that one who occupies so conspicuous a position should condescend to an act which must either be unworthy himself, and the high order to which he belongs, or imply some provocation on my part, not less discreditable to me. As I cannot suffer a question of this kind to remain in doubt, I feel compelled to break the silence hitherto maintained, in order to remove any unjust inferences which Lord Dudley's conduct may suggest, by a plain narrative of the relations that have subsisted between us. Let the facts decide how far the attitude his Lordship has assumed towards me is justified, or even palliated, by anything that has passed. I shall content myself with a mere record of such facts, and shall abstain from adding a word of aggravation to heighten the picture.

From this narration it will (*inter alia*) be seen that the head and front of my offending is limited to a pecuniary question of three-quarters arrear of rent, claimed to be due in respect of a lease which had been cancelled by mutual consent; and that, independently of the fact of cancellation, without any reserve being made at the time, there are other grave and, I think it will be admitted, conclusive reasons why the claim ought never to have been made.

Those who have followed the progress of operatic art in this country will remember that my connection with Her Majesty's Theatre, which commenced in the year 1835, led to my assumption of the direction in the year 1842, and to my subsequent purchase of the lease in 1845. For many years after entering on this undertaking, my efforts to gratify the patrons of Her Majesty's Theatre were cordially responded to. A list of the principal *artistes* who appeared under my auspices would include all the then known European talent.

My success,—a success which for years before had been unknown to the King's Theatre,—was interrupted at last by the secession of several leading singers, who in the year 1847 conceived the idea of dividing the fashionable world of London by the establishment of a rival Opera. From the first it was apparent that such a schism must either destroy the supremacy of the Opera in England, or sacrifice those by whose efforts it was to be upheld. For my own part I resolved, that so long as it was



practicable, the high position of the Old Theatre should be maintained at any risk ; and it will not be forgotten that in the first season of the opposition I had the good fortune to introduce to this country one of the greatest ornaments of the Operatic Stage, —Madlle. Jenny Lind. Notwithstanding, however, her brilliant triumphs, the fatal effects of the division of patronage were speedily felt. A series of bankruptcies and failures in the management of Covent Garden ensued ; but while the fortunes of Signor and Madame Persiani, Mr. Beale, and Mr. Delafield, were successively squandered in the rival enterprise, even the interest excited by the remarkable *débat* of Madlle. Jenny Lind did not save me from sharing in the difficulties I had only too well foreseen.

It was clear that even a society like that of London could not adequately support two establishments for the representation of Italian Opera in that perfection which the English public had been taught to expect. The uninitiated may perhaps need to be told of other circumstances which at this time greatly aggravated the difficulties of an operatic manager. Formerly there had been an abundant supply of vocal talent, for which there were but three great Italian Operas, besides those of Italy, to compete. Now, however, the demand for artists had enormously increased, through the establishment of Italian Operas in every capital and in many of the provincial cities of Europe and America—these, in numerous instances, sustained by national or municipal contributions. Contrary to the ordinary rule, the sudden demand for singers of the highest excellence diminished the supply. Every aspirant was tempted prematurely to come forward, while many, who might possibly have rivalled the greatest ornaments of the Operatic Stage, brought only crude and half-trained powers to the service of the public. Through this combination of adverse circumstances, unaccustomed competition, increase of demand, and failure in supply, the task of conducting an establishment like that of Her Majesty's Theatre became every year more onerous. It would, perhaps, have been well if I had abandoned a struggle in which the prospects were so little encouraging ; but I determined not to flinch from the task I had undertaken ; and up to the end of 1851 my unassisted resources sufficed to maintain, though with serious loss to myself, the old reputation of Handel's Opera House. At length, in the season of 1852, the enterprise became too heavy to be carried on without extraneous support, and in that year a committee of noblemen and gentlemen was formed, to assist, by their countenance and advice, an establishment which had long been an essential element in the fashionable world of London.

Prominent among the members of the committee who thus rallied round the Theatre was Lord Ward—now Earl of Dudley. His Lordship's pecuniary interest in the maintenance of the Opera, as the holder of valuable property boxes, had probably less influence in prompting him to this course than

his laudable ambition to enact the part of a munificent patron of art. I myself had no personal claim on Lord Ward's assistance, which was tendered not so much to me as to the Theatre. Subsequently, indeed, his Lordship professed (and I have no reason to doubt that his professions were sincere) to be influenced by a conviction that my honourable exertions in the common cause deserved all the support which men in his position could accord; and there are many besides myself who will remember an entertainment, long afterwards given by Lord Ward, at which he volunteered the pledge that "under no circumstances would he desert either the Opera or Mr. Lumley." The difficulties to be met were not, however, such as could be removed by the mere countenance of the most influential committee; and in this juncture, Lord Ward conceived the idea of becoming himself the real Director of the Theatre, under the cover of my name, and with whatever aid I could render him. It was hardly, perhaps, a position to be coveted, but even an uneasy crown is not without its temptations; and the ambition to become the arbiter of lyrical art was not unworthy even of Lord Ward's position. While this project was still in embryo, a circumstance occurred rendering immediate action necessary. The properties of the Theatre, which had been valued at upwards of £23,000, were subject to the claims of an incumbrancer, to whom a sum of £10,000 was due. With the view of preventing the dispersion of these accessories, Lord Ward and Sir Ralph Howard arranged that the properties should be purchased in their names; and, in order to carry out this proposal, I assigned an additional interest in certain boxes to facilitate an advance, which was obtained from a person already holding a charge upon the Theatre. This was Lord Ward's first material pecuniary connection with the Opera House.

The intention of opening the Theatre as exclusively his own speculation was adhered to by Lord Ward until the very eve of the projected season of 1853. Through my instrumentality, Signor Puzzi, who had long been a coadjutor of my own, was retained to conduct negotiations with the artists, and to superintend the details of the enterprise; while I, as the medium of communication, was especially enjoined by Lord Ward to let Signor Puzzi know for whom he (Signor Puzzi) was acting. His Lordship also desired to be put in communication with the principal *employés* of the establishment, and, as a basis for his future arrangements, to be informed of the terms I had been accustomed to make with them. Directions were given to hold the theatre in readiness for opening at the shortest notice. Matters, indeed, proceeded so far that engagements were signed with some of the leading singers; but at the last moment difficulties occurred in settling terms with others, Lord Ward suddenly abandoned his project, and the house was closed, not to be re-opened, as it turned out, until my return in 1856.

In the meantime, Lord Ward, though he had abandoned his original design of taking the direction of the Theatre on himself, did not relinquish entirely the idea of bringing it under his own control. This was to be carried out by drawing into his own hands all incumbrances, chiefly in the form of judgments, with which the establishment was charged. One after another was purchased, until, in the beginning of 1856, Lord Ward became, with a single exception, the possessor of every considerable charge on the property.

It is not always a benefit to the owner of an incumbered property to have the claims of a number of creditors transferred to one person; but in the confidence that it was better to be in the hands of a nobleman, known as a friend to art, than to be troubled by a host of separate claimants, I had done all in my power to further Lord Ward's wishes. As arrangements became ripe for re-opening the Theatre, in which my noble creditor had now acquired an interest even larger than my own, Lord Ward frequently expressed an anxiety, natural enough under the circumstances, to be placed in a more satisfactory position than that of a mere judgment creditor. The terms of my lease precluded a formal mortgage, and, as the only alternative, Lord Ward pressed me for an absolute assignment, on the understanding that, as between ourselves, it was to bear the character of a mortgage, redeemable whenever I should be in a position to redeem it. Although any wish then expressed by Lord Ward had to me the force of a command—not merely from the authority which his position gave him, but from the value of his aid in the restoration of the Theatre—I was, nevertheless, most reluctant to consent, on any terms, to part with my remaining interest in the house, which I could not but estimate as of very considerable value and which Lord Ward had himself offered to purchase at the price of £10,000. An arrangement was at last suggested, on the part of his Lordship, which promised at the same time to place him in a position of absolute security, and to leave me the opportunity of developing the property for my own ultimate benefit, after due satisfaction of his advances. The proposal was that I should assign my lease to Lord Ward, and that he should thereupon grant me an underlease at a rent sufficient to cover the interest on his incumbrances, and provide a sinking fund to pay off the principal by the expiration of the lease. In addition, I was to have the option of repurchasing the lease whenever I might be able to do so, on terms equivalent to a repayment with interest of Lord Ward's advances. Practically, therefore, the arrangement did not substantially alter our relative positions, except by placing me in Lord Ward's power, should my success at any time not be sufficient to enable me to meet the rent reserved by the underlease. My security against any disaster was in the high character of Lord Ward, and in the interest he had manifested in the fortunes of the Theatre. Still I hesitated to alienate a property upon which my whole future



depended, until every doubt was removed by the frank assurances I received from his Lordship.

The whole situation is so forcibly pictured in a letter addressed by Lord Ward to myself, on the 17th of March, 1856, that I need do no more than transcribe it, word for word.

"Dudley House.

"Dear Mr. Lumley

"March 17, 1856.

"I saw Mr. Benbow yesterday, who promised to call upon you and ask you to come to Stone Buildings with Mr. Cree, to consider my ultimatum, which I put into his hands for his guidance during my absence in Scotland. I must, however, write you a few lines before I leave, to say that I think you will do well to put yourself unreservedly into my hands, by assigning the lease of the Theatre to me, thereby making my position a safe one, and at the same time (from the conditions I propose to connect with it) doing the best for your own interests, a point which I readily grant must be with you a primary consideration, and these conditions are: That you should have the power (either after the judgments on the appeal to the House of Lords in the case of *Croft v. Lumley*, or after its final abandonment by Mr. Martelli, if he can be induced to take this course) of buying back the lease so assigned to me, as well as the properties, upon payment of all sums, with simple interest, which I may have paid on behalf of the theatre, for I look forward to the forming of an Operatic Company who will clear the Theatre of existing embarrassments and work it under you with the only thing it wants, viz., adequate capital, and not *the hand to mouth* system which weighs so heavily on directors who have not large private funds to draw from at first. Of course (for we must look all contingencies in the face) if in a given time you were unable to pay off the existing claims against the estate, I might and should proceed to deal with it absolutely, but even in that case I will not exact my 'pound of flesh,' but will deal liberally with yourself; but in this, as in the whole matter, I again repeat you must, as I think you may safely, put yourself *unreservedly* into my hands as being friendly ones, and I am,

"Yours truly,

"WARD."

That the pledges contained in this letter were at the time sincere, I never doubted; and so entirely free was I from any shadow of distrust, that I made no attempt to stipulate for any pecuniary consideration in return for the surrender of a property which Lord Ward had so lately been willing to purchase.

I knew that I was giving my noble creditor unlimited power over my destiny; but I felt assured that he would use it as he promised



—with justice, if not with generosity. Thus confident I immediately signified my assent to Lord Ward's proposal, and the arrangement was shortly afterwards carried into effect by four instruments, all dated the 6th of May, 1856.

The first of these was an absolute assignment to Lord Ward of all my interest in the lease.

The second was an agreement by which Lord Ward underleased the Theatre to me for the term of four years and three-quarters, at a rent and preliminary consideration amounting to £3,344. 14s. for the first year and £6,275 annually for the rest of the term. The amount of the rent was made up of the interest payable to Lord Ward, in respect of his advances—including the price of the properties he had bought—and of a sum of £2,400, supposed to represent the amount of the annual sinking fund (or depreciation, as it was termed), sufficient to pay off the principal by the end of the term. By an error of calculation, this sum of £2,400 had been put considerably too high, as was admitted in subsequent discussions.

The third was an agreement by which Lord Ward—as part of the arrangement for letting the Theatre, and in consideration of the rent reserved by the underlease—granted to me the use of the properties which his Lordship, together with Sir Ralph Howard, had purchased, and which, by a subsequent arrangement, had become vested exclusively in Lord Ward.

The last was a deed of covenant, by which Lord Ward, in consideration of my agreement to use my best endeavours to obtain a purchaser for the Theatre, bound himself not to sell the Theatre or properties before Christmas, 1860, without my consent, and gave me the option of repurchase at the price of £38,820, then the actual amount of Lord Ward's securities.

I should explain that my agreement to use my best endeavours to find a purchaser had reference to a project about which both Lord Ward and myself were anxious, for forming a company to purchase the Theatre and to carry on the undertaking under my direction; but it was fully agreed at the time that nothing beyond preliminary steps should be attempted until the title to the lease was cleared from the doubts cast upon it by a litigation then pending at the suit of the superior landlord, with a view of obtaining a forfeiture. Up to this time the decisions had been entirely in my favour, but an appeal was still pending in the House of Lords. It will be seen hereafter that I did all in my power, in conjunction with Lord Ward, to promote the idea of a company, but that when the time arrived for active measures—which was not until the final decision of the House of Lords, in April, 1858—Lord Ward's attitude precluded any further prosecution of this design.

The execution of the deeds which Lord Ward required was followed by the re-opening of the Opera under my direction for the season of 1856, a season which will long be remembered as that in

which Mdle. Piccolomini made her *début* on the London stage. How she was appreciated, and by no one more highly than by Lord Ward himself, it is needless to recount. But without dwelling on details, it may suffice to add, that my exertions to restore the *prestige* of the Theatre were acknowledged in the warmest terms by the noble patron who had become in turn my landlord and my creditor.

The difficulties of a campaign commenced without adequate time for preparation naturally affected the results of the season. The success of 1856 was, however, sufficient to enable me to meet all liabilities, whether for rent due to Lord Ward or for the salaries of artists. For the next season my preparations were on a larger scale; and I had the good fortune, among a number of new comers, to introduce Mdle. Titiens, Signor Ginglini, and others for the first time to a London audience, and to secure the services of many old favourites, including Mdle. Piccolomini. The brilliant series of representations which I was thus enabled to give, testified to my zeal for the undertaking in which Lord Ward and myself were jointly interested; and again I was able to meet the rent up to Michaelmas, 1857, and to maintain the credit of the establishment by promptly satisfying all the claims of my company. But I had this year to encounter more than ordinary obstacles. The commercial panic fell upon none so heavily as upon those engaged in furnishing recreations which few had the heart to enjoy, and many had lost the means to afford. Not only was the London season damped by the prevailing gloom, but the autumn tour, which generally added materially to the finances of the establishment, resulted in heavy losses.

It was much, however, that Her Majesty's Theatre should be once more re-established in credit and reputation; and both Lord Ward and myself looked to future seasons to enable us to place the undertaking on a solid basis—either by carrying out the proposed plan of an association, or in such other way as circumstances might render feasible. The delay in the litigation, which still dragged on slowly in the House of Lords, continued to impede our progress; and though I had made all preparations, even to the prospectus itself, for launching the proposed Company, nothing could be done at this moment with a property the title to which, though not in serious danger, was still in dispute. In this conjuncture of affairs, a meeting took place at Dudley House between Lord Ward, his solicitor, Mr. Benbow, and myself, when the position of our joint enterprise was fully discussed from every point of view, and Lord Ward seemed willing to do everything necessary to give stability to my tenancy, and ensure the lasting prosperity of the Theatre. The first point about which I felt anxiety was that the valuation of £2,400 for the sinking fund should be corrected by reference to an actuary, and reduced to what it was always meant to be, namely, a sum sufficient, if continued during

the lease, to liquidate Lord Ward's advances. The second was, that (in accordance with what I had frequently understood Lord Ward to promise) a twelvemonth's rent should be postponed (not remitted), and spread over the subsequent years of my tenancy. Neither of these modifications would have ultimately affected Lord Ward's position, if the enterprise still continued; but the one would have restored the agreement to its intended shape, while the other would have afforded me substantial relief for the ensuing season, threatened as I was with the formidable competition of the New Theatre at Covent Garden, then in course of construction.

Both of these propositions were acceded to as reasonable, and Lord Ward further intimated his readiness to reduce his interest from £5 to £4 per cent. All these concessions, however, were rendered nugatory by his Lordship's adoption of his solicitor's suggestion, that they ought to be made dependent on the issue of the litigation in the House of Lords.

That I may not be supposed to colour the incidents of this interview, I will explain what occurred—not from my personal recollection, but by an extract from Mr. Benbow's entry in his own attendance book, of which I was furnished with a copy:—

"14th July, 1857.

"Attended at *Dudley House*, where I met Mr. Lumley, and the matter of the terms under which he now held the theatre, and the alterations he wished to be made in them, were fully discussed by Lord Ward, Mr. Lumley, and myself, when his Lordship stated that, if the decision of the House of Lords should be favourable, he would be willing to reduce the interest upon his debt from £5 to £4 per cent., that the £2400 a-year stated as the value of the depreciation of the lease should be regulated by the opinion of an actuary as to what sum, to be paid annually during the existence of the lease, would suffice to discharge the debt due to his Lordship; and that he would forego one year's rent, and consent to its being added to the future rent under the existing agreement; but any arrangement upon this footing was to be deferred until after the decision of the House of Lords."

Armed with this assurance, and convinced that there was no reasonable doubt of success in the House of Lords, I proceeded with my arrangements for 1858, with the conviction that, if I could sustain the formidable rivalry of the new House, my efforts would not be hampered by the necessity of making provision for the immediate payment of a heavy rent.

Strengthening in every way the powerful company I had already secured, I looked forward to the approaching season, if with some anxiety, still without alarm. Had I obtained the indulgence I had been led to expect, I do not think this confidence would have been misplaced.

The first accident which disturbed my calculations was the unexpected delay of the judgment in the House of Lords, keeping in further abeyance the formation of the proposed association, and retarding the fulfilment of the conditional understanding which was come to at the meeting in July, in *Dudley House*. Before my suspense was put an end to by the favourable judgment of the



House of Lords, on the 19th of April, 1858, rent had become due to Lord Ward for the half-year ending Lady Day, 1858, and also a further sum, payable in advance, for the quarter just commencing. An insurance payment was likewise in arrear for a few days; but it is unnecessary to refer to this, except for the purpose of explaining a passage in the correspondence I am about to cite, inasmuch as I made good the payment almost immediately.

At the commencement of April, therefore, I owed Lord Ward three quarters' rent (one quarter in advance); while, on the other hand, the long-looked-for decision of the House of Lords had set me free to push on the project of an association, and had removed the only obstacle to the concessions dependent on that event.

The actual decision of the House of Lords was, as I have said, deferred until the 19th of April; but almost at the beginning of the month every doubt as to the result had been dissipated by the opinions of the Judges, to whom the House had submitted the points of law involved in the case.

At this juncture, when all difficulties seemed about to vanish, I received the following letters:

"Lincoln's Inn, 5th April, 1858.

"Dear Sir,

"I conclude that you received the letter which I wrote to you on the 6th of the last month, and addressed *Poste restante, Venice*, though you have not noticed it.

"Since then *another quarter's rent has become due*, and the insurance of the house and properties, which should have been renewed by you, has been neglected.

"It must be obvious to you that this state of things cannot be longer tolerated, and as the only excuse *which can be offered for your neglect is your inability to meet the fresh demands upon you in respect of the Theatre*, I now call upon you, as an act of justice to Lord Ward, and as the only return you can make for the *kindness he has shown you, to relinquish the Theatre to him*; if you do not, you must be prepared for the instructions I have received, to oblige you to give up the possession, being immediately acted upon.

"I am, dear Sir,

"Yours truly,

"JOHN HENRY BENBOW.

"B. Lumley, Esq."

"Lincoln's Inn, 8th April, 1858.

"Dear Sir,

"In reply to your letter received this morning, I regret to say that a meeting between us would be unproductive of any advantage, unless you are prepared to pay the *three-quarters of a year's rent now due, amounting to £4602. 5s. 11d.*, and the sum (£1381. 2s. 6d.) advanced for the premium upon the policies of insurance.

"Your default in these respects is so gross a breach of the terms of the agreement with Lord Ward, that I must persist in my request that you will voluntarily relinquish it in order to prevent a resort to legal proceeding to correct it.

"I am, dear Sir,

"Yours truly,

"(Signed) JOHN HENRY BENBOW.

"B. Lumley, Esq."



To these I replied :

" 10th April.

" Dear Sir,

" Before I address myself to the immediate subject of your letter, I hope it is not too much to ask you to consider for an instant the enormous difficulties I have had to encounter, the shortness of notice, and consequent sacrifices, the pending of the ejectment suit preventing permanent arrangements, the panic, and the still greater panic resulting from the rebuilding of Covent Garden ; besides that, the effect of the doubts industriously circulated as to the forthcoming judgment, is to suspend confidence and induce a withdrawal of support.

" In spite of all these difficulties, I ask you to consider that, *whilst I have temporarily made default in one point, and I admit a serious one, I have not omitted others equally essential to the management of a property of this kind, where one wrong step would be of serious injury, and that I have spared neither labour, pains, nor health in its direction.*

" It is true in this I have had a double motive—gratitude to Lord Ward, and a natural desire to improve a property which might possibly one day revert to me.

" Be this as it may, I have now to address myself to *the payment of rent and insurance.*

" In July last the outline of an arrangement was agreed to. His Lordship has always been alive to the difficulties of the situation, and, whatever may have occurred, his Lordship is fully aware that the present year is a peculiar one, and we have, in addition, the prestige and novelty of the first year's Opera at Covent Garden to contend with.

" If, then, his Lordship will allow the arrangement to be carried out, and consent that the year should commence at Lady Day, taking the delivery of the opinions of the judges as a judgment, I should be able to discharge the rent up to that time.

" Without reference to his Lordship's decision, I am prepared to repay the amount of insurance *paid as usual* by Mr. Lee; and, in fact, before I received either of your letters, I had requested that gentleman to call on me that I might pay him the amount against the receipts.

" I remain, dear Sir,

" Yours faithfully,

" (Signed) B. LUMLEY.

" Her Majesty's Theatre, 10th April, 1858.

" J. H. Benbow, Esq."

It was only too clear, however, that to appeal to the spirit or even to the letter of the understanding come to at the interview of July, 1857, was in vain. Lord Ward's advisers seem to have considered (no doubt correctly) that whatever the spirit of the undertaking, the promised postponement of a year's rent did not in terms apply to the three quarters already become payable in the interval between the seasons of 1857 and 1858. More than this, they appear to have been aware, as I afterwards discovered to my cost, that what passed at that meeting did not amount to an engagement which could be enforced at law.

Enough that three quarters' rent was in arrear. My inability to meet it promptly was considered equivalent to the annulling of all past understandings as to the correction of excess in the calculated rent, the contemplated reduction of interest, and the intended postponement until a later period of a twelve months' rent. Indeed, I was told that, in consequence of my want of punctuality in the payment of the rent, Lord Ward held himself at liberty to disregard all the pledges he had given so short

a time previously. His solicitor had the conduct of the negotiations, and, I presume, felt it his duty to put out of question all the concessions I had been encouraged to look for, and, in his employer's apparent though not real interest, to insist upon the "pound of flesh."

In place of the relief I had expected from the decision of the House of Lords, I found myself in this dilemma:—either I must instantly pay a sum of more than £4,000, which just then I could not command, or I must abandon the interest I still retained in the Theatre which was once my own. Gloomy as the prospect was, it had not then entered my mind that both conditions must be satisfied; though I afterwards learned, by the decision of a Court of Law, that there was nothing in the language of Mr. Benbow's letters of the 5th and 8th of April amounting to a legal bar to the demand for rent, even after the alternative of relinquishing the property had been complied with. I bow, of course, to the decision, and admit that my interpretation of these, and many subsequent communications, may have been technically incorrect. But it was the construction which any man receiving such letters would naturally put upon them, and that least at variance with Lord Ward's previous assurances, and (which is still more important) with his previous acts. Nevertheless, even without the aggravation of this double blow—which, at the time, I had not reckoned among the possibilities I had to face—my position seemed to me one of sufficient hardship, and I cast about for the means of appeasing my generous and all-powerful creditor. Anything in my power I was prepared gladly to do, in order to avert the surrender of my prospective interest in the old house; and for the moment it seemed as though fortune, for once, would favour me. Since the resumption of the performances at Her Majesty's Theatre, I had expended more than £5,000 upon the properties. The new purchases, of course, were my own, and I ventured, on more than one occasion, to suggest, that, remaining as they must of necessity do upon the premises, they would afford an ample security for the arrears of rent, even if Lord Ward persisted in withdrawing his intention of postponing the payment by spreading it over the residue of the term. The suggestion did not satisfy my affluent landlord and his advisers, but it led the way to an arrangement that promised to extricate me from the embarrassing situation in which I was placed by the stringency with which the full measure of every legal right was enforced. It was obvious, to any one familiar with theatrical arrangements, that so long as I continued to conduct the Theatre I must carry on expenditure upon additional dresses, scenery, and other properties. To engraft the security of this prospective outlay upon that which he already held, was a pet object with Lord Ward; and by making a concession on this point, I hoped to obtain some further time for payment of arrears of rent. That this would be the result I could scarcely doubt, on finding that, from the time

when the idea of such a transfer was started, applications for rent became less pressing, and were dropped altogether as the negotiations drew towards conclusion. At last I thought I had hit upon the means to pacify my landlord, who, if somewhat exacting now, had, as I could not forget, once shown himself a friend, if not to me, at least to the Theatre over which I presided. Filled with this hope, I assented to the proposed transfer; but before the arrangement could be carried out, it was necessary to obtain the concurrence of a friend—Mr. Davis—who had advanced me the means of opening the Theatre, and who held a charge upon all the present and future properties belonging to me, which might at any time be found on the establishment. This charge was created when I re-opened the Theatre in 1856. Lord Ward had, as already stated, invested considerable sums in the purchase of judgments, by which the lease was encumbered. But before I could begin that season, it was essential that I should be freed from some other debts connected with the Theatre, but not constituting incumbrances upon it, and that I should be provided with funds to enable me to commence operations. Lord Ward, when applied to in this emergency, declined to make any advances except for the purchase of actual incumbrances, and I was only relieved from the difficulty by the promptness with which the friend to whom I have referred volunteered his aid, upon the security of an agreement by which future properties were to be charged. When I found myself under the necessity of purchasing Lord Ward's forbearance by a further assignment, it was indispensable to obtain Mr. Davis's consent to the alienation of his security. With a liberality contrasting strongly with the temper of my principal creditor, Mr. Davis consented to make the sacrifice which the exigencies of my position required, and allowed me to execute the assignment upon which Lord Ward insisted.

This obstacle having been removed, the memorandum proposed on behalf of Lord Ward was sent to me for execution. On the 18th of June I returned it to Mr. Benbow, with my signature attached; but, to my dismay, on the 19th, I received a letter acknowledging the receipt of the agreement, and informing me that, on that day, a writ had been issued against me for the arrears of rent. Thus my hopes were again dashed to the ground. The sacrifice I had made, and, what was worse, the sacrifice to which my friend Mr. Davis had been induced to consent, proved as vain as the offering of a heathen devotee to an implacable deity. My future outlay on the materials for scenic representation was no longer to be for my own benefit, but for that of my creditor; and, in return, I was to be pressed more hardly than ever for the fatal arrears. The new house at Covent Garden was now open, as a rival to Her Majesty's Theatre, and it rested with Lord Ward to decide which should give way. With a blindness, which I had not anticipated, to his own interest even more than to mine, he



resolved not to make the shadow of a concession for securing the triumph of his own speculation.

Before passing on to the subsequent events of the unlucky season of 1858, it is necessary that I should state the effect of the fruitless agreement I had signed. In whatever terms it had been framed, I should probably have submitted to it, in the vain hope of appeasing Lord Ward's thirst for the arrears I owed him; but, in point of fact, the agreement (prepared by Lord Ward's solicitor) stopped short of stripping me of the last shred of interest I possessed in the accessaries of the Theatre. The properties accumulated before 1856 had long since belonged to Lord Ward. The future accretions, to be made after June, 1858, were by this agreement to fall into the same hands; but the additions I had made, in the two intervening years, were left untouched, and still remained my own. Whether this apparent indulgence was to be ascribed to consideration for me, or to the inadvertence to which, on the part of Lord Ward, it was afterwards attributed, I leave it to his Lordship to decide; but, in fact, the agreement did not strip me of everything, though it failed to secure the forbearance I had hoped for. As something will be found to turn upon this hereafter, it may be well to state that the agreement conceded to me the license to alter and work up the properties assigned in 1856, and provided that—nominally in consequence of this privilege—all the articles which should be so altered and converted, "and also all new or further properties which," while I might remain lessee, "might be brought in or upon the theatre," "should become the property of Lord Ward."

While referring to documents, let me add also the letter, in which I learned, at the same time, that the agreement was in the hands of my noble landlord, and that his suspended urgency for rent had acquired new force by my compliance with his last demand.

Mr. Benbow's letter was as follows :

" Lincoln's Inn, 19th June, 1858.

" Dear Sir,

" I have received the agreement. I am sorry now to have to inform you, that in consequence of instructions from Lord Ward, after, as you must admit, every possible consideration and indulgence have been afforded to you with respect to the payment of the rent, I have issued a *writ against you in an action at his Lordship's suit for the recovery of £4603. 5s. 11d.*, the amount which became due for the rent on the 25th March last, and as I am unwilling to expose you to the unpleasantness of personal service, I must ask you to say to whom, as your solicitor, I may apply for an undertaking to appear for you to the writ. There cannot be any question between us as to the justice of this claim, and you will not, therefore, I hope, increase it by the addition of the costs which must be incurred by a defence to the action.

" I am, dear Sir,

" Yours truly,

" JOHN HENRY BENBOW.

" B. Lumley, Esq."

Not only was my signature of the agreement the signal for hostile proceedings, to recover the arrears of rent, but it revived the



demand which had been hinted at before in the alternative, that I should surrender my interest in the Theatre. In the same month of June, in which the agreement had been signed, I had a meeting with Lord Ward and his solicitor. Mr. Benbow's impression, and my own, of what passed at this interview, do not entirely agree; but as I have no wish to raise a barren discussion about disputed facts, I shall found my observations on that part of the conversation about which there is no difference of opinion. Mr. Benbow, with the apparent concurrence of his employer, demanded from me a warrant of attorney for the rent. I refused, on the ground that I could not pay the amount, and that the existence of a judgment against me would be certain ruin. Lord Ward consented that the demand should not be pressed, but at the same time observed, that if I could not pay the rent I had better give up possession. To this I agreed, on the understanding that further proceedings for rent should be abandoned. Mr. Benbow thereupon, asked for a warrant of attorney, to confess judgment in an action of ejectment, which I declined to give, offering, in substance, to make the same concession, by pledging my honour to yield up possession of the house, when demanded, after the close of the season. I must do Lord Ward the justice to say that he instantly told his solicitor that he was satisfied with my pledge, and required no further security. In the course of this interview I referred to the promise that had been made of the postponement of a year's rent, to which Lord Ward replied—as he had done on other occasions—that I had already taken the greater part of it. The rest of the discussion, however important, I shall not dwell upon, because we are not agreed upon what actually passed. I understood that the claim for rent was to be abandoned, in the event of possession being yielded up; and even if no pledge had been given, I could never have contemplated that payment would be exacted when the means of payment were taken away. Lord Ward seems to have considered that arrears of rent and surrender of the lease were both to be exacted; and afterwards treated the assent I had given to one of these alternatives as if it had been yielded to both. This was never my intention; though, of course, with or without my assent, it was in the power of my landlord at the same time to insist on all his legal rights, to eject me for non-payment of rent, and to enforce his legal claim for past arrears up to the time of eviction. So, at least, the court subsequently ruled. Nothing short of an absolute bargain to abandon the one claim, on having the other satisfied, could, it seems, have tied his hands; and though I, at the time, understood Lord Ward so to pledge himself, he has since given evidence that this was not his meaning; and I am bound to suppose that, in directing the action for rent to be discontinued, he meant to reserve to himself the right of resuming it at a future time. At the time, however, I

had no notion that such an idea lurked in his mind, feeling assured, that in the prospect of giving up the Theatre (upon which I had sacrificed all I possessed in the world), I saw the worst that lay before me. But I was labouring under a delusion.

On the 19th of July, the *Subscription* season closed, and I was about to commence the customary series of "popular" representations. Mr. Benbow, however, giving to my pledge an interpretation different from what I had intended, sought to deprive me even of this advantage, and wrote as follows:—

" Lincoln's Inn, 19th July, 1858.

" Dear Sir,

" The Opera season having closed, I have to require of you the performance of the engagement you made with Lord Ward in my presence, to deliver to him the possession of the theatre and properties, and to cancel the agreements under which they are held by you, in consideration of his Lordship having abstained from further proceedings in the action commenced for enforcing payment of the rent and having refrained from instituting an action of ejectment for breach of the covenant in this respect. I am prepared to take possession and will thank you to say when it can be had.

" I am, dear sir,

" Yours truly,

" JOHN HENRY BENBOW.

" B. Lumley, Esq."

My reply will speak for itself:—

" 20th July.

" Dear Sir,

" I have received your letter of yesterday.

" The time mentioned up to which I was to continue was the end of the cheap representations, the end of July or first week of August.

" Acting on that understanding, I have arranged those representations up to the 7th August.

" The 8th August falls on Sunday. On Monday, the 9th, I shall be prepared to hand over possession.

" I trust there has been no misunderstanding as to the period, but if there has, I will not allow any question to arise as to my readiness to fulfil my word in any matters depending on myself, and I beg you to inform me that I may at once comply with your request, however disastrous the consequences may be.

" Yours faithfully,

" (Signed) B. LUMLEY.

" J. H. Benbow, Esq."

This was met by a letter in which my view of the date for surrender was accepted; but at the same time, the claim to a warrant of attorney for rent, which I thought had been finally abandoned, was revived.

Further communications passed, in the course of which, at an interview with Mr. Benbow, on the 6th of August, I persisted in refusing to confess judgment for rent, and the claim was withdrawn. Mr. Benbow, however, has since denied that he intended thereby to assent, as I understood him, to the waiver of rent; and, as in the instance of the former conversation, I will avoid any conflict of testimony, by taking the view most unfavourable to myself, and assuming that neither Mr. Benbow, on this occasion, nor Lord Ward, at the interview in June, intended to convey the

impression I received—viz., that the claim for rent was absolutely to be abandoned on my surrendering possession of the Theatre. Rather than be involved in a controversy, where assertions are met by counter-assertions, I will let it be supposed, that I interpreted the words addressed to me in the sense of a larger concession than was intended, and that what sounded to me as an absolute resignation of the claim was nothing more than a suspension of hostilities, until such time as it should please those in whose power I stood to resume them. This, however, I may say, without hesitation (even after the evidence of Lord Ward and Mr. Benbow)—that what passed when I fulfilled my promise of surrendering the Theatre was calculated to encourage, or I should rather say to warrant, the conviction, that in relinquishing the house, I was to be set free from any further claim on the part of Lord Ward.

Before the day arrived for the final surrender, I made a last vain appeal to his Lordship to permit a further trial of our experiment. It would, I knew, have been idle to attempt it had not new chances disclosed themselves. But I had been once more at work, preparing the way for the formation of an association, and with good promise of success, if only a brief respite could be obtained. It would be to little purpose to dwell upon a request which was curtly refused, were it not that Lord Ward's answer was so worded as to confirm the idea I had all along entertained, that the payment of rent and surrender of the house were two alternatives, compliance with either of which was to be accepted as a satisfaction of all demands. Long since I had been led into a belief that the surrender would condone the default as to rent; and it was in harmony with this (however little it assisted me at the moment) to be told that if my possession was to be resumed, the burden of the arrears must be resumed together with it.

My letter and the reply are subjoined :—

“Her Majesty's Theatre, 4th August, 1858.

“My Lord,

“I have now advanced so far in my negotiations as to justify me asking your Lordship to postpone taking possession till the middle or end of next month.

“If I have not yet brought matters to a conclusion, I beg you to ascribe it in part to my exhausted strength, physical and mental, which will require a fortnight's rest to enable me to resume the business with energy and success at the conclusion of a season when the opposing elements have been so strong. If you think it right to accord this, will you kindly favour me with one line. The taking possession would be too decided a publication of failure to leave the slightest hope of doing anything.

“Be this as it may, I am ready to acquiesce resignedly to whatever may be your Lordship's decision.

“I am, my Lord,

“Yours truly,  
“B. LUMLEY.”



In answer to which his Lordship wrote on the 7th August :—

“Dudley House, 7th August, 1858.

“Dear Mr. Lumley,

“In reply to your letter, which I have received this morning only, I beg to say that I cannot entertain the request contained in it.

“I have allowed your regular season, and your cheap season to go on to their advertised conclusion to your gain—to my loss. But I will not grant one day's consideration more on any pretext whatever. If you and your friends have any *bonâ fide* negotiation on foot, which involves a future and very large expenditure, *you will at once put an end to any question of my re-entering into possession by paying the arrears of rent*, and continuing your tenancy by virtue of the existing lease. If you have not, and it is a mere desire on your part (however natural it may be) to put off the evil day, I can only say I have made up my mind no longer to be the only sufferer.

“Mr. Benbow will be here this morning, and will receive my instructions, on no pretence whatever, to delay taking possession on Monday morning.

“I regret the necessity, but have no alternative,

“And I am,

“Your's faithfully,

“WARD.”

The threat which had so long been hanging over me was put into execution on the 10th of August.

Lord Ward's solicitor, accompanied by another gentleman, met me at the Theatre, when I formally gave up possession. My interest, it will be remembered, was secured by the three instruments of 1856, the lease of the house, the license to use the properties bought by Lord Ward in 1853, and the contract allowing me the option of repurchase. All were now cancelled by tearing off seals and signatures. At this time not a hint was breathed of the possibility of any future demand for the arrears. Enough that, without this, my hopes and my occupation were ended. For no fault of mine—except the worst of all faults, want of pecuniary success—that property, which without being over sanguine I had valued at £30,000 beyond incumbrances, was absolutely gone from me without hope of redemption. I imagined that the cancelling of the lease was in law equivalent to a release of all claims for rent, and I was confirmed in this view by the subsequent opinions of my legal advisers when the claim was revived. It was otherwise held by the Court; but no legal subtlety can displace the inference that a landlord destroying his lease without a word of reference to arrears of rent justifies the assumption that such arrears are not to be enforced.

Further legal arrangements became necessary in order to vest formally in Lord Ward certain outstanding interests in the Theatre. For this purpose my co-operation was required. I gave it loyally and without hesitation. I transferred to my former landlord a sum of about £14,000 stock, which had been deposited as security to the superior landlord in his and my joint names, and sent back properties which I had been using on a country tour. While these transactions were pending, absolute silence was maintained on the part of Lord Ward and his solicitor about the three quarters of unpaid rent.



As soon as my fate was finally decided, I left England for Paris. While there, Lord Ward called upon me, in the month of November, apparently in the most friendly spirit—which he would scarcely have done had he considered that I was chargeable with any conduct towards him of which he had a right to complain. During a long conversation, in which we discussed the past, I again recalled to his Lordship's promise to forego a year's rent—to which the reply was, as before, that I had taken nearly that amount in unpaid arrears. Although the subject was thus approached, no hint was dropped that these arrears were still to be rigorously enforced.

Immediately, however, after his Lordship's return to London, I was startled by receiving the following letter, in which the demand for a judgment, kept in abeyance while the business of the transfer was going on, was once more revived :

" Lincoln's Inn, 23rd November, 1858.

" Dear Sir,

" You will recollect that it was required by Lord Ward that you should give him a judgment for the amount of the rent owing to him for the Theatre as one of the terms upon which your occupation of it was continued. On my seeing his Lordship a few days ago, he asked if the judgment had been completed, and on my telling him that it had not, he *directed me to call upon you immediately for it.*

" I can send the requisite papers to you in Paris on hearing from you that the address his lordship gave me, and according to which I forward this letter, is correct.

" I have lately been called upon to pay some rates and taxes for the Theatre, and which should have been discharged by you.

" I am, dear Sir, yours truly.

" B. Lumley, Esq."

" (Signed)

JOHN HENRY BENBOW.

After what had passed, I did not conceive that I was bound to give judgment for rent which it appeared to me ought not to be asked for, even if the whole course of the transactions had not implied a legal waiver of the claim. Whether it did so or not, I left it to the law to determine ; and the opportunity was soon afforded me by the service of a new writ on the 4th January, 1859.

Upon the trial of that action I brought forward the various communications to which I have already referred, but was so far unsuccessful that the Court did not consider any of them to amount to a legal bar to a demand by Lord Ward for the last shilling that could be claimed under the letter of our agreements. I do not care to dispute the accuracy of this finding. Much on which I relied was no doubt wanting in the character of a specific and definite bargain, on which alone a Court of Law could act. A moral justification is not always a legal defence. A pledge, not to insist on "the pound of flesh," was, as I knew, no hindrance to a demand for the last scruple. The understanding that a year's rent should be foregone was not, in strictness, a promise to remit these particular arrears. But the acceptance of the surrender of my right of re-purchase, and the cancellation of the lease, without a word of reference to the three quarters of unpaid rent, was, as I

was advised, binding on Lord Ward, not merely on moral, but also on strictly legal grounds. However, the Court held that this transaction could not by itself be treated as an absolute contract in law, whatever it might be in honour, to relinquish the claim. The more precise communication, which took place in June, was not acknowledged by Lord Ward and his solicitor to have contained the distinct pledge on the subject, I understood them to convey ; and lawyers will, no doubt, see what is not so obvious to ordinary minds—that the cumulative force of all the intimations by which I was encouraged to believe that the rent would not be claimed, might fail to give to any one of them the binding effect of release in law. Enough that Lord Ward succeeded in recovering a judgment, which he took every means to enforce against my person, after I had transferred to him all the property which might have enabled me to satisfy it.

Besides disputed rent, another legal question remained open between us. It will be remembered that Lord Ward had become owner of the properties which existed before 1856 ; and that in 1858 I had agreed that all future properties which I might accumulate should fall into the same hands. The properties acquired in the two intervening seasons were untouched by the agreement, and were still my own. But it was not easy for me to struggle against the powerful creditor to whom my goods had passed ; and until the legal claim for rent had been so rigorously pressed, I was not disposed on my side to urge any claim to these properties. When at last I did so, I was refused the opportunity of inspecting the articles so as to separate those which belonged to me from those which had passed to Lord Ward. This circumstance rendered common law proceedings almost hopeless, and at the same time it was not clear that the case came within the jurisdiction of a Court of Equity. I was advised, however, to file a Bill ; but the result (as I had been warned was not improbable) was that the Court considering the question not one for the peculiar jurisdiction of equity, held that it was not competent to give the relief I sought.

Worn out with unavailing struggles and harassed by the threat of imprisonment under the judgment for rent, deprived of all my property and without the means of satisfying, or the power of appeasing, my inexorable creditor, I was driven to the last resort of a ruined man, the Court of Bankruptcy. Even there the Earl of Dudley followed me. He had, no doubt, a right to inquire whether I had or had not possessed the means to satisfy his debt, though he had no reason for the suspicions he thought fit to entertain, and which were at variance with former opinions frequently expressed. I am rejoiced, nevertheless, that he took this course, for after a private examination, it was in effect acknowledged, on behalf of his Lordship, that the accounts I had rendered were unimpeachable, and that there was no pretext for continuing his ungracious opposition to my discharge.

In the transactions I have thus fully detailed, I cannot, in conscience, charge myself with any shortcoming, except the want of pecuniary success. When Lord Dudley first embarked in the speculation (1852), he knew and confessed that the result of the experiment was in a great degree doubtful, and that without a patient and even an indulgent trial—which he led me to anticipate and at the time no doubt intended to give—it was vain to look for a favourable issue, either for himself or for me. During the whole course of my management, after 1852, Lord Dudley will not deny (he has, indeed, again and again admitted it) that I acted with entire good faith towards himself. When our joint enterprise was prospering he rejoiced with me; when I was unsuccessful, I never concealed the fact from him. His counsels were tendered and implicitly followed on many occasions in the course of an enterprise which was, in a great measure, rather his than mine.

For one thing more, I think I am entitled to credit. My first anxiety, as much for Lord Dudley's sake as my own, was to maintain the reputation of the Theatre, not only before the public but before the artists. Had it not afterwards been suggested as a wrong, that I devoted to the payment of the company moneys which might have been applied to the satisfaction of rent, I should have thought that in the course I took, I was gratifying the wishes, as I am sure I was consulting the interests, of the legal owner of the house; and at the time, I believe, Lord Dudley acquiesced in this view. Mortgaged as it was (in effect) for three-fourths of its value, and subject to ruinous depreciation if the character of the establishment were allowed to deteriorate, the Theatre, and all concerned in it, and most of all Lord Ward himself, were infinitely more benefited by the punctual payment of artists (a duty in which I was never at fault) than by any amount of rent I might otherwise have paid to his account. All this, I believe, was fully appreciated, until the determination was taken to sever my connection with the house, and to vest it irredeemably in the hands of Lord Dudley. Long after that event, and even *after the conclusion of the litigation between us*, Lord Dudley never pretended that I had in any way forfeited my claim to the consideration and apparent friendship with which he had previously treated me. No man asks favours of one by whom he believes himself to have been grievously wronged; and if in any of my relations with Lord Dudley his Lordship had supposed I had acted with less than the strictest honour towards himself, he would scarcely have requested me, as he did on more than one occasion, down to the year 1861, to allow (of course gratuitously, as far as I was concerned) singers under exclusive engagements to me to appear at concerts in which his Lordship was interested. In alluding to circumstances of this kind, I do not arrogate to myself any credit for liberality. Earl Dudley's request, not my assent,



is the important point, as it shows that his Lordship knew he had nothing worse to charge me with, even on his own construction of what had passed, than an unavoidable pecuniary default.

On two occasions, nevertheless, Lord Dudley has treated me with a harshness, which nothing in our previous relations can account for. The first occurred very soon after my surrender of the lease, when Mdle. Piccolomini was about to take her farewell benefit in England. It was naturally desired that Her Majesty's Theatre should be obtained for the purpose ; and Lord Dudley was asked to allow the use of the vacant stage for a single night. He refused, however, as he then had a legal right to do, and the farewell benefit was held at the Crystal Palace. I was not conscious, nor am I now, of having done anything to deserve such a rebuff ; but, even if my want of means had given offence to Lord Dudley, what had Mdle. Piccolomini done to incur his Lordship's resentment, or to deserve a slight so inconsistent with the courteous hospitality which his position enabled him to afford and his nobility should have prompted him to offer ? Singularly enough, it is almost in the same form that Lord Dudley has again thought fit to manifest his ill-will—but with this marked difference, that, so far as I am aware, he had no legal right to prohibit the loan of the Theatre, which Mr. Mapleson liberally offered to me for the use of my benefit performances. The veto of his Lordship was nevertheless sufficient to deter a tenant—warned by my own experience—from exercising an act of kindness which, under the circumstances, might have been perilous to himself.

The blow, it is true, was perfectly harmless ; but if it will gratify Lord Dudley to know that his manœuvre was, in a sense, successful, I will own that I did feel it a grievous disappointment that, for the second time, Mdle. Piccolomini, who had done so much for the restoration of Her Majesty's Theatre, and now came so loyally and generously to my rescue, should, on this or any other account, be excluded from the stage with which her triumphs were associated. Lest there should be any doubt as to Lord Dudley's interference in this matter, I subjoin the correspondence on the subject, premising that, some time before the date of the first letter, I had received from Mr. Mapleson a verbal promise of the theatre, to which he allowed me to give every publicity :—

“ Dear Mr. Lumley,

“ I will keep the Theatre at your disposal for Mondays, May 4th, 11th, and 18th, free of subscription, and allow any of the Artistes engaged with me to sing for you.

“ Should the 18th May be found inconvenient to my arrangements, I will let Mr. Lumley know before the 20th.

“ 4th February, 1863.

“ I am, yours, &c.,

“ J. H. MAPLESON.”

Towards the end of March, Mr. Mapleson informed me that he feared he should be prevented from fulfilling his promise of granting



me the use of the Theatre. On receiving this unexpected communication, I addressed the following letter to Lord Dudley, inclosing Mr. Mapleson's note of the 4th of February :—

"My Lord,

"I am obliged to trouble your Lordship under most unpleasant circumstances. During the whole period of my connection with Her Majesty's Theatre I never could be induced to take a benefit; pressing necessity now compels me to end a 30 years' career by adopting this painful course, to solicit assistance from my well wishers and the public.

"Some time since Mr. Mapleson pledged himself to allow my benefits to be given at Her Majesty's Theatre. I made my arrangements in consequence, and the announcement has been widely circulated. Mr. Mapleson subsequently confirmed his pledge by a letter of which I have the honour to enclose a copy.

"He now tells me that he has been alarmed by an intimation on the subject from your Lordship, and that unless your veto is withdrawn, it would be difficult for him to redeem his pledge though he is conscious how dishonourably he would be acting.

"I am sure, my Lord, that the fact cannot possibly have been hitherto laid before you. Besides, your Lordship, who has been a witness of my former prosperity, as well as of my struggles and reverses, would not I am sure condescend to countenance any act to deprive a prostrate man of the means of slightly alleviating the hardship of his position.

"I shall be too happy to give any further information your Lordship may wish, or to wait on you when and where you may be pleased to appoint.

"I have the honour to be, &c.

"2nd April, 1863."

"B. LUMLEY.

Neither to the letter which I myself addressed to him, nor to the remonstrances of private friends, did Lord Dudley deign a reply. That he should be tempted to arrogate to himself a position above reproof, may not be difficult to understand; but it seems strange that he should have condescended to interpose his influence against a generous effort on behalf of one whom he had already gone so far to crush.

I have now told everything by which the public can judge between the Earl of Dudley and myself. One or two circumstances I might have added, as, for example, that at the very time the Earl was pressing me to surrender the Theatre, he was indebted to me in a sum of more than £600, principally for subscription boxes, in respect of which I made no demand, under the impression that the arrears of rent were abandoned; but rather than complicate the narrative, I pass over this and other matters that do not seem material, and rely on the broad facts which are now before the public.

It remains for me to acknowledge, that in the earlier period of his connection with the Theatre, Lord Dudley treated me with a courteous consideration which nothing that has since passed can obliterate from my memory.

In the end, it is true, I have lost the property I struggled so hard to preserve; I have been pursued for the uttermost farthing of a debt which ought never to have been pressed; and last, not least, I have been forced to obtain from the law that personal

safety which I could not obtain from the generosity of a noble creditor.

What worse, it may be asked, could have befallen if no powerful hand had been stretched out to support the Theatre, or if Lord Dudley had never made himself master of my fortunes? What more could I have suffered if I had not responded to the invitation of his Lordship to place myself "unreservedly in his friendly hands?" What more could have been done by an ordinary creditor who had never pledged himself "not to exact his pound of flesh?" But what I feel most acutely is not so much the rigorous severity with which every legal right has been enforced as the refusal to allow the use of my former Theatre to the friends who so kindly came forward to aid me. How little right Lord Dudley has to assume towards me the attitude of an injured man, the foregoing narrative will, I hope, sufficiently show; and even had this been otherwise, it could scarcely have been expected that the resentment of one in his position would be exhibited in so strange and unprecedented a manner.

I have not cared to dwell on the fact that, except by the injudicious use of the property which has devolved upon him, Lord Dudley need never have been a loser by his intervention in operatic affairs. The genuine value of Her Majesty's Theatre was, I am satisfied, largely in excess of Lord Dudley's advances; but whether this estimate be well founded or not, the three quarters rent I was unable to pay is the measure of the sins for which I have been visited so severely.

I would gladly have avoided occasion to speak of the liberality of Lord Dudley's early promises, or the hardness of his subsequent acts. I am not the first man who has looked for generosity, and met with rigour, nor the only one who has expected justice and found law. I can accept my lot with resignation, and but for the last petty indignity, which has crowned the history, I should have borne all in silence. I have one source of gratification, however, which Lord Dudley is unable to snatch from me, in the fact that with the solitary exception of himself, all those with whom my former position brought me into contact, have vied one with another in testifying respect and sympathy for my misfortunes; and I should be hard to satisfy if this were not ample compensation for the slight which Lord Dudley in his caprice has chosen to cast upon me, and upon those who have proved themselves indeed my friends.

To Lord Dudley I will only say, in conclusion, that if he will but calmly read these pages, I do not despair of his accepting the view of our relations which the public cannot fail to take.

Let his Lordship reflect upon the tone of his letter of 17th March, 1856. Let him call to mind the promises which led to the meeting of July, 1857; the assurances which he then gave of concessions to be granted, so soon as the House of Lords should have

given their judgment in our cause—pledges as to the postponement of a year's rent, reduction of interest, and correction of the error in our agreement. Let him remember, that when at last the judgment was pronounced, all those promises were, in effect, withdrawn, for no cause whatever except my having allowed three-quarters' rent to be in arrear.

Let his Lordship further bear in mind, that from the first moment of his intervention in the affairs of the Opera House, it was never contemplated that the enterprise was to be carried on permanently (to use his Lordship's words) on "the hand to mouth system," but that, in fact, I was only holding the Theatre until we could found an association powerful enough to tide over difficulties, and command success. And let it be added, that when the decision of the Lords rendered it possible to carry this purpose into effect, the utmost respite I could wring from his Lordship was, barely sufficient to complete the current season, without affording me the chance of maturing arrangements for the formation of the intended association.

Further, let Lord Dudley consider how my hopes were thus destroyed, by his unexpected rigour, just as the prospects of success were opening; how the surrender of the lease was accepted, without a word about the rent; how the claim was revived, after an apparently friendly interval of months; how it was pressed, and with what results.

Let his Lordship simply reflect on these details, and on others, which he will not forget, though I have thought them of too private a character to be published, and I am intimately persuaded he will have the magnanimity to own that I have been treated with a cruelty I had no right to expect from any man, least of all from a member of that high order which, in England, has rarely been untrue to the lofty motto,

"NOBLESSE OBLIGE."

*A copy of this Pamphlet has been sent to the EARL OF DUDLEY, with an offer to correct any inaccuracies which his Lordship might point out.*



## POSTSCRIPTUM.

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A PROOF of the foregoing narrative was sent by me to Lord Dudley on the 12th inst., with a letter stating my wish to be exact in every particular, and my willingness to correct any inaccuracy his Lordship might point out. The following letter, in reply, was received from his Lordship's solicitor on the 16th :

" Lincoln's Inn,  
" 15th June, 1863.

" Dear Sir,

" The Earl of Dudley has just put into my hands the proof of a pamphlet which you state you are about to publish. This document abounds in misstatements, inaccuracies, and perversion of facts to such an extent as would mislead the public upon all the points on which you profess to inform them. It also contains letters which you have no authority from the writers to publish. I have, therefore, to convey to you the Earl of Dudley's protest against the publication, and to give you notice that if you persist in it, after this intimation, you will subject yourself to all the legal consequences of such a proceeding.

" I am, dear Sir,

" Yours faithfully,

" JOHN HENRY BENBOW.

" Benjamin Lumley, Esq."

To this letter my friend and solicitor, Mr. Davis, returned the answer subjoined :

" 15, Clifford-street, Bond-street, W.

" 18th June, 1863.

" Dear Sir,

" Mr. Lumley has forwarded me yours of the 15th instant.

" The pamphlet sent to the Earl of Dudley does not contain a single material statement that is not supported by documentary evidence. If indeed, as you say, the pamphlet really abounds in mis-statements, &c., it would be easy for you or Lord Dudley to particularise them ; but it is difficult for me to conceive upon what your general assertion can be based. Surely Lord Dudley will not deny the existence of his letter of March, 1856. He has admitted it in a court of law.

" His Lordship surely cannot deny the fact of the meeting of July, 1857, and his promise to postpone a year's rent, as soon as a favourable Judgment of the House of Lords was delivered. There is the extract from your own attendance book to prove it.



"Lord Dudley cannot say that the promise detailed in that extract was ever carried out. His Lordship's and your own letters show the contrary.

"It cannot be denied that, on Mr. Lumley's giving up possession of the Theatre, in conformity with his promise, he also gave up the deeds to be cancelled, including the lease, without a word being said at the time to induce the suggestion that you reserved Lord Dudley's claim for the arrears. Both yourself and Mr. Lee have admitted this upon oath.

"It cannot surely be denied that the only arrears claimed are in respect of occupation under the *cancelled* lease, and that execution (indeed more than one writ) was issued against Mr. Lumley's person at the suit of Lord Dudley.

"I will not trouble you further with enumerating the other points, on all of which conclusive evidence exists, but content myself by simply saying that Mr. Lumley will be happy to correct inaccuracies, if any, that his Lordship can point out.

"It is due, however, to the public, and to Mr. Lumley's character, that the publication of the statement should not be further delayed beyond this week. I have, therefore, to request that you will, before One o'clock on Saturday, particularise the inaccuracies (if any), that they may be corrected; but it will be impossible for me to deal with vague generalities in opposition to evidence seemingly conclusive on each particular point.

"With reference to your observation, that Mr. Lumley has no authority from the writers to publish the letters contained in the statement, I will only say that no authority is needed. They have indeed already, for the most part, been read in Court. They are letters not marked private, but relate to business transactions, and are absolutely necessary for a just exposition of the case. Their production is, however, now rendered more than ever essential, in consequence of your sweeping denial of the facts, the truth of which these letters conclusively establish.

"I am, dear Sir,

"Yours truly,

"JAMES P. DAVIS.

"John Henry Benbow, Esq,  
"Stone Buildings, Lincoln's Inn."

The following letters have since passed :—

"Lincoln's Inn,

"19th June, 1863.

"Dear Sir,

"In reply to your letter of yesterday's date, I beg leave to say that the Earl of Dudley could have no objection to any and every transaction between his Lordship and Mr. Lumley being

made public, provided they were correctly represented, and false impressions were not attempted to be given to them.

"The inaccuracies in the proposed statement are too numerous to be entered upon seriatim, but I may notice that the idea that the Earl contemplated becoming the director of the Theatre, or of carrying it on in conjunction with Mr. Lumley, or any other person, is not true.

"A totally false impression is attempted to be given of what passed at the interview on the 14th of July, 1857.

"That no promise to forego the rent claimed in the action was given, I can say positively; and the result of the action forms a full contradiction to Mr. Lumley's representation in this respect.

"With reference to the letters, you must be aware that the Court of Chancery will, on an application by the writers, grant an injunction to restrain their publication.

"I am, dear Sir,

"Yours faithfully,

"JOHN HENRY BENBOW.

"James P. Davis, Esq."

"15, Clifford Street,

"22 June, 1863.

"Dear Sir,

"The Earl of Dudley having at length instructed you to particularise *one* statement in the narrative, and to assert that 'the idea that the Earl contemplated becoming the director of the Theatre, or of carrying it on in conjunction with Mr. Lumley or any other person, is not true.' I inclose copies of two letters written by his Lordship in April, 1853.

"Independently of other overwhelming evidence, these letters furnish the most complete refutation of your erroneous assertion, and establish the truth of Mr. Lumley's statement of the fact; the publication of the narrative therefore will now be proceeded with.

"I remain, &c.,

"JAMES P. DAVIS.

"To J. H. Benbow, Esq.,

"Stone Buildings, Lincoln's Inn."

Letters, April, 1853, from the Earl of Dudley, then Lord Ward, to Mr. Lumley, copies of which were inclosed in Mr. Davis's letter to Mr. Benbow.

"Witley Court, Friday.

"My dear Sir,

"I was much obliged by your letter of this morning, telling me what you had done.

"Puzzi having accepted the post of director for this year, it is but just to him, that he should know for whom he is acting, and set him to work with vigour.

"Give orders that the Theatre should be put in order, and let us at least, as far as depends upon ourselves, be ready to redeem the time that is lost.

"But recollect nothing is settled absolutely, till I have seen you again, which I will look forward to doing to-morrow.

"I will send a carriage to Droitwich to wait for you by whatever train you come, and I will have the announcement ready for Monday morning, if only our principals have accepted the first mention made to them of an engagement, as it would be ridiculous to find ourselves the happy possessors of a lease without a troop.

"I am, my dear Sir,

"Yours truly,

"WARD."

"Witley Court.

"Dear Sir,

"After our last conversation, you will doubtless be surprised to receive this communication from me, but I do not think matters are at an end as to opening Her Majesty's Theatre this year *even now*. Viardot has *consented* to the terms proposed on the part of his wife, and it is only Gardoni and Morelli who make difficulties about terms.

"To-morrow, however, I must settle the matter one way or another, as I cannot live on in this uncertainty, as it interferes with all my plans.

"Will you kindly write me out the names of the *heads of each department*, where they are to be found, and their last year's salaries.

"If, too, in a *quiet way*, you can tell Fish to make any preparations in the Theatre, I wish you would do so; it will not entail much expense, and will put us in a better position if we do open.

"Where is Corbari, and is she free? We must have a second soprano. I will come to Spring Gardens to-morrow as soon as I arrive.

"I am, dear Sir,

"Yours truly,

"WARD."

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